TV · THEATER · RESTAURANT

HUNTING A NAZI

By Peter Hellman

NEW YORK

Strictly Personals

Romance in The Want Ads

SEXY FEMALE WASP
32, energetic, skis, plays racquetball, horseback riding. Seeks a professional man for fun, good times, more? Phone and photo please. P.O. Box 776.

ATTRACTIVE BRUNETTE—28, Jewish, pretty, witty, and fun. I enjoy my independence ,but I'm looking for a special man, 6', 30–35, who loves music, dance, travel, and children. Bio/photo/phone. P.O. Box 356.

SOPHISTICATED LADY—World traveler, divorced, looking for an adventurer to share jaunts to foreign lands, Manhattan nightlife, and quiet dinners. You: 6', 35–45, successful and attractive. Me: 5'5", blond, 38, former model. Photo and phone a must. P.O. Box 329.

LOOKING FOR MR. RIGHT? If a fun-loving, cultured man into movies, travel, photography, and Saint Bernards is your ideal, then you've found him. Don't let him slip away. Send phone and photo. P.O. Box 455.

DYNAMITE DOCTOR
Male, M.D.—Elegant, urbane, witty, emotionally and financially secure. Seeks female, 28–40, bright, attractive, cuddly, energetic, affectionate, with sense of humor, for fun, friendship, maybe more. Phone and photo a must. P.O. Box 342.

WASP, 39—6' tall, slim, bright, attractive, kind, and affectionate. Seeks female, non-smoker, at least 5'4", bright, with sense of humor, varied interests to learn, to teach, to laugh. P.O. Box 883.

By Patricia Morrisroe

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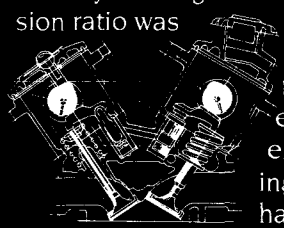
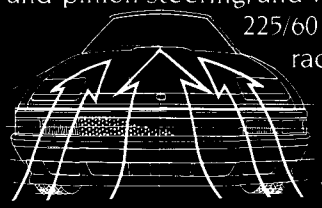
© 1983 Toyota Motor Sales U.S.A. Inc.

OH WHAT A FEELING!

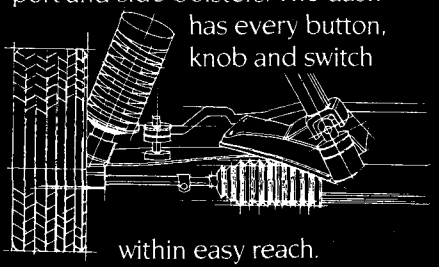
The Toyota Supra. A sleek and powerful driving machine. Smoldering beauty. Scorching performance. An automotive legend in just three years. How does a car earn such a glowing reputation? The answer begins under the hood, the heart of every performance car. For 1984, the 5-speed Supra has been refined, squeezing 10 more horsepower out of its already hot engine. The compression ratio was raised, the intake manifold enlarged for easier engine breathing and the exhaust system streamlined. As a result, the electronically fuel injected 2.8 litre Twin-Cam six propels Supra from 0-60 in less than 8.6 seconds.



In the handling department, standard features like independent rear suspension, MacPherson struts, variable assist power rack-and-pinion steering, and wide 225/60 HR14 radial tires on 14"x7" aluminum alloy wheels, give Supra superb cornering and precise control. A new front air dam was added to channel the wind for less resistance and even better road holding.



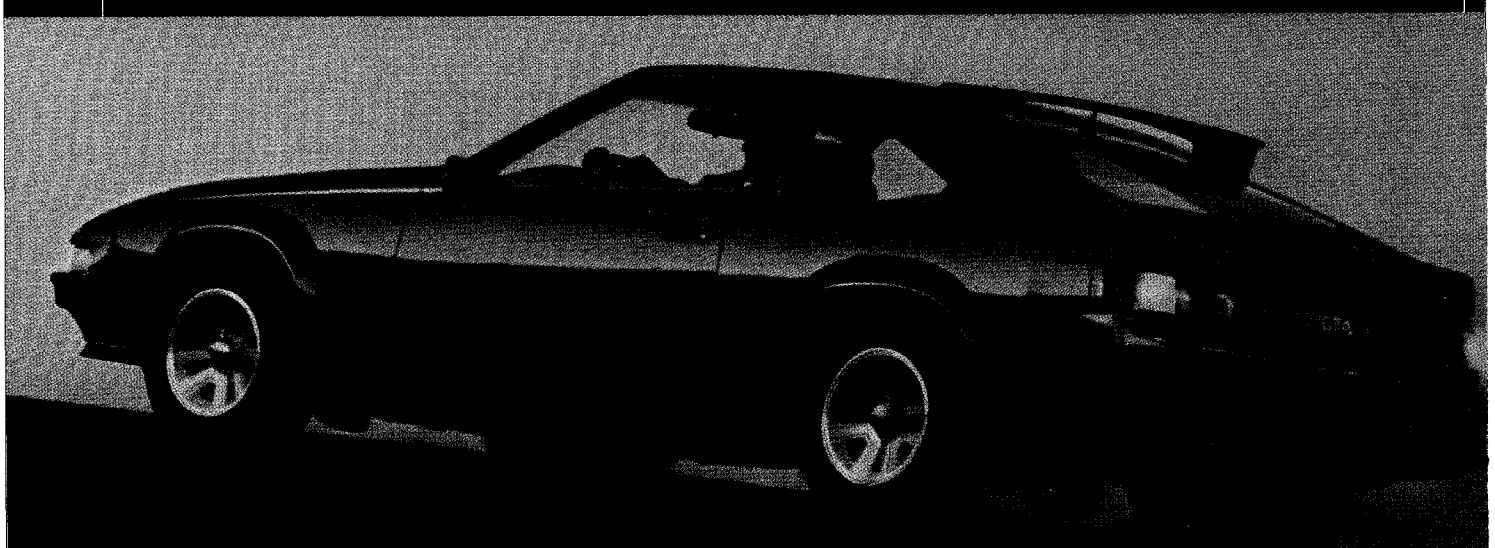
Inside the Supra, uncompromising attention has been paid to create the ultimate high performance environment. The Supra's now famous 8-way adjustable sport seat won't take a back seat to anybody else's. In a review of the ten best automotive features, Car and Driver Magazine rated the Supra driver's seat as the best in the business.* The driver's seat has a wide variety of adjustments from a unique pneumatic lumbar adjustment system to movable thigh support and side bolsters. The dash has every button, knob and switch within easy reach.



The 1984 Toyota Supra. Superb performance and stunning beauty. The right stuff to make a car a legend.

* Car and Driver Magazine, January 1983

BUCKLE UP—IT'S A GOOD FEELING!



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ADRIENNE VITTADINI

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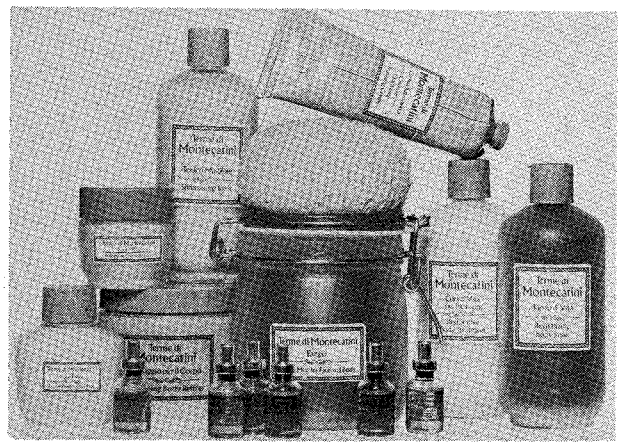
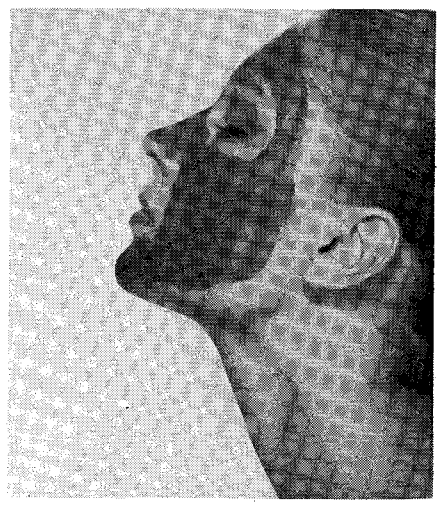
Terme di Montecatini: Clinical Spa Care from Princess Marcella Borghese.

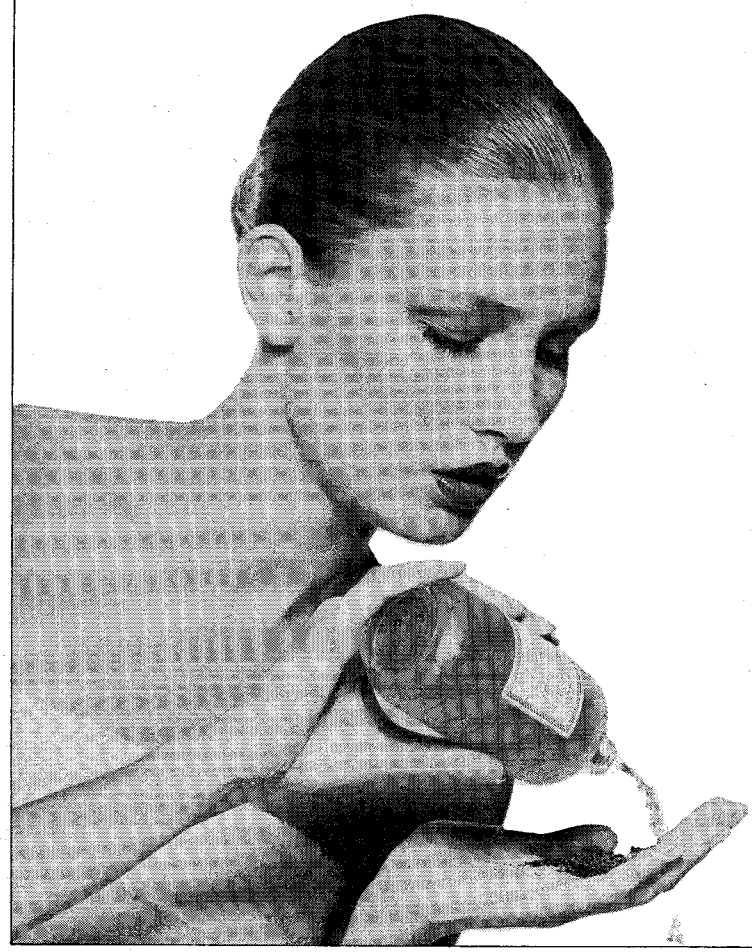
In Europe, it's called "taking the waters"...indulging in health and skin care regimes based on spa hydrotherapy. Now, Princess Marcella Borghese has combined the legendary mineral waters and volcanic muds of the 2400 year-old Montecatini Spa in Italy...with the latest advances in skin care today. Nine exquisitely sensate beauty therapies—among them, Bagno di Vita Revitalizing Body Soak, Montecatini balneology in action to hydrate, smooth, elasticize and tone—now available at SFA.



In addition, the Montecatini Method includes Clarifying Cleansing Creme, Stimulating Tonic, Restorative Fluid or Creme for the Face, "Living Waters" Serum, Fango Active Mud for Face and Body, Body Refiner and Restorative Body Treatment. All, primitive solutions to virtually reverse the effects of age on surface skin. The collection, from $14 to $45.

Come "take the waters" at our new Terme di Montecatini Spa.





Meet our experts, and receive a complimentary gift of Fango Active Mud—yours as a special introduction to the Spa. In Cosmetic Collections, New York only.

Saks Fifth Avenue

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By Patricia Morrisroe
Wanted: tall, dark, and handsome. Or short, pretty, and blond. But definitely looking for a commitment. Personal advertisements were once considered the province of losers and weirdos—not the kind of people you'd bring home to mother. Now they have a new clientele — young professionals looking for love and marriage, who are interested in dating but not in the typical singles-bar encounter. Patricia Morrisroe met the people behind the adjectives, and she found that, as John B. Evans, publisher of the *Village Voice,* says, "they're the people your mother always wanted you to bring home."

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Hunting a Nazi
By Peter Hellman
Walter Rauff is, with Josef Mengele and Alois Brunner, one of the top Nazi war criminals still at large. Rauff perfected Hitler's mobile gas vans—used to kill 97,000 people—and has been living in Chile since 1958. In January, Beate Klarsfeld—a Nazi hunter instrumental in the arrest of Klaus Barbie—arrived in Santiago, determined to force the government of General Augusto Pinochet to expell Rauff. Writer Peter Hellman joined Klarsfeld in Chile.

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By Joe Klein
They say that opposites attract, and so New York has the Mets and the Yankees, the sufferers and the winners, the rookies and the old pros. And they, respectively, have Dave Johnson—41, a phenom managing his first major-league team—who works out his players' stats on the team computer, and Yogi Berra—58, winner of a pennant in each league—who according to some can't even add, never mind compute. Joe Klein spoke with the yin and yang of baseball during spring training.

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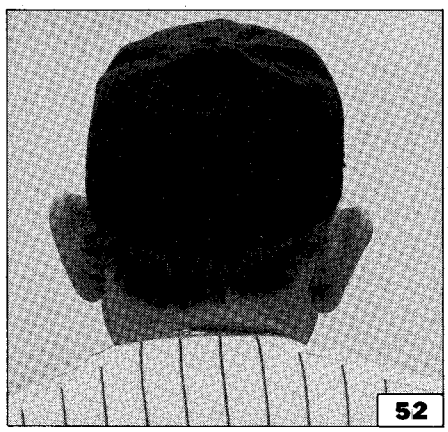

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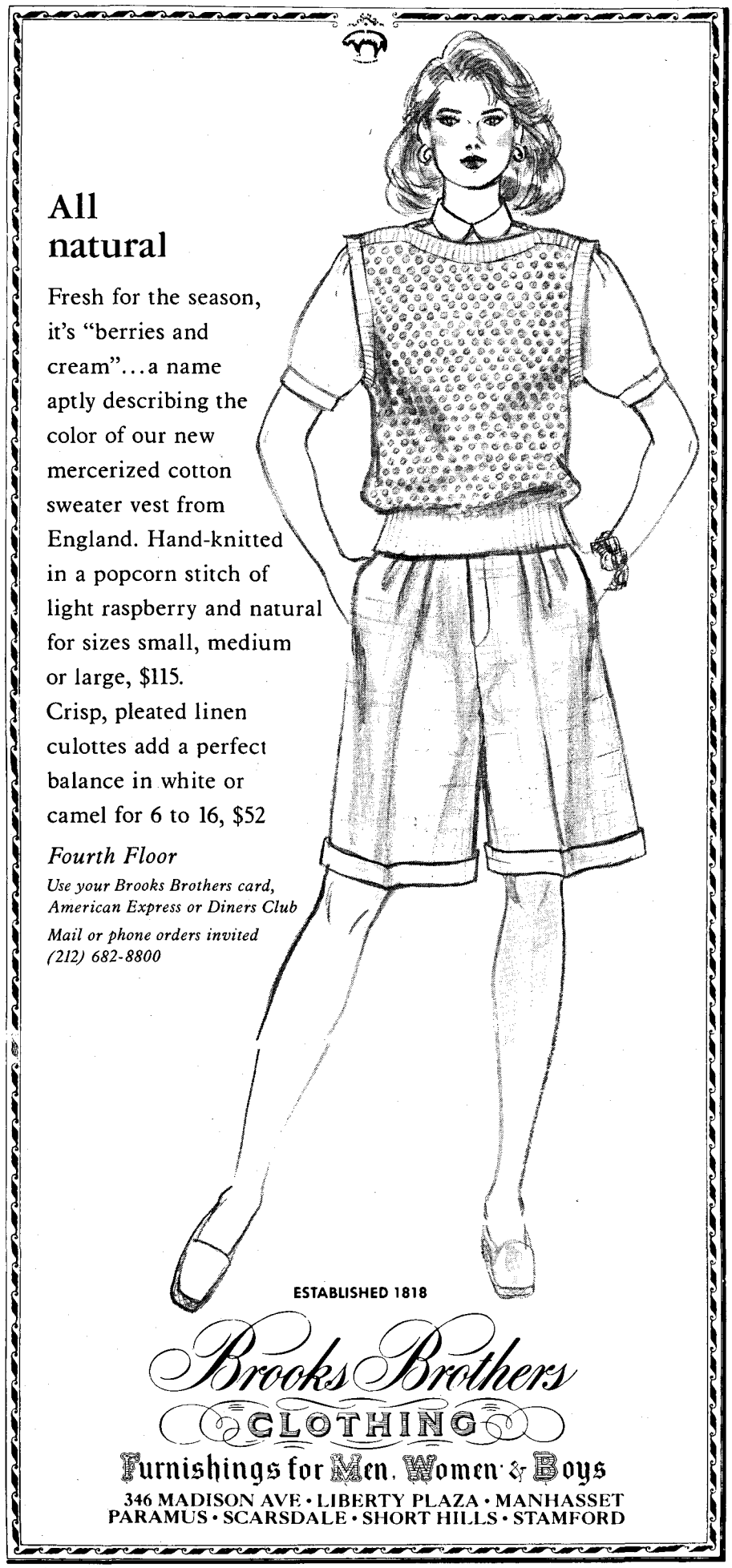

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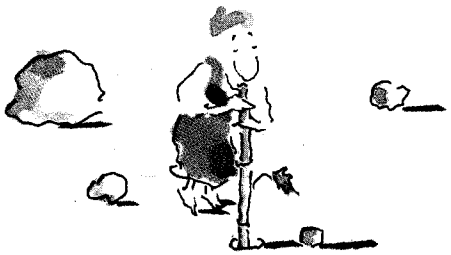
EARTH'S FIRST SOFT DRINK.



When the earth was new, mountains rose and valleys were carved and there was created, in what is now called France, a spring that is now called Perrier.®

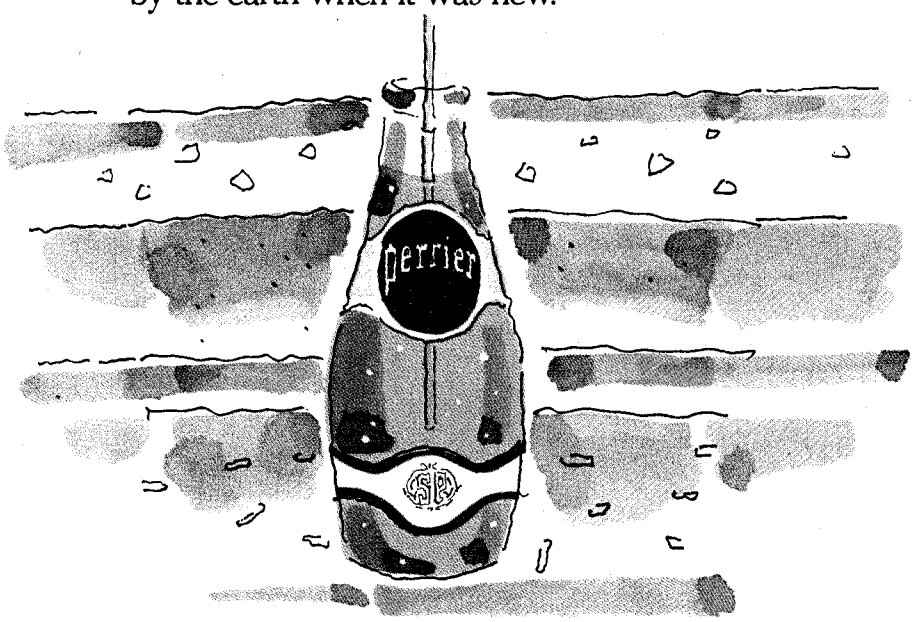
All the Perrier in the world is born in that spring.

Still clear, pure and sparkling, and minus all those additives that civilization has invented. There's no sugar. No artificial sweetener. No calories. There's no caffeine, no coloring. And Perrier is recommended for salt-free diets, as well.

In modern times, when most beverages are made with water that's been disinfected, softened, oxidated or chlorinated, it's nice also to know that Perrier is naturally filtered as it rises to the surface from its deep underground source.

And so our only concession to civilization is the green Perrier bottle. Because without it, you would never get to enjoy Perrier.

Perrier. Earth's first soft drink.™ Not manufactured, but created by the earth when it was new.



For a 24" x 32" Perrier poster, "Earth's First Soft Drink," without text, send $5.00 to: Perrier, P.O. Box 2313, Greenwich, Conn. 06830.

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LETTERS

Survival of the Fittest

IN CONTRAST TO MOST ARTICLES ON EXercise, Janice Hopkins Tanne's ["The Sweat Set," February 20] was well researched and relied on respected physicians' advice. Almost every other article I've read on this subject has included movements Tanne's experts condemn—bouncing on a stretch and straight-leg sit-ups, for example—and has told people what they want to hear, rather than discussing the scientifically proved effects of exercise. Tanne's survey should serve as a guide not only to people seeking an exercise program but also to exercise instructors themselves.

Candace S. Gulko
Manhattan

YOUR EVALUATION OF POPULAR CELEBrity texts, by a medical professional, was excellent. Physical fitness is not just a fad, it's a mega-trend these days. Celebrities who have access to unlimited funds, high-powered marketing hype, and expensive recording studios are, in many ways, doing an injustice to those who are fully trained and qualified in preventive medicine. Dr. Shangold's comments focused in on some of these inadequacies.

Gail I. Burrows, M.Ed.
Fitness Instructor,
Y.M.-Y.W.H.A. of North Jersey
Wayne, N.J.

AS JANICE TANNE MENTIONED, BACKward bending of the spine can be harmful. However, there is a population for whom limited and controlled backward bending is the movement of choice.

Janet Mines
Physical Therapy Associates
of Lower Manhattan
Manhattan

WE WERE PLEASED TO BE MENTIONED IN your exercise piece—many back-pain sufferers have called us since it appeared. Unfortunately, the address printed is incorrect; we are located at 234 East 47th Street.

Claudia Kreiss
The New York Healthy Back Institute
Manhattan

The Kindness of Williams

I WAS SADDENED BY JOHN LEONARD'S review of *A Streetcar Named Desire* ["Television: A Liberated 'Streetcar,'" March 5]. Tennessee Williams created a woman who was not psychologically equipped to cope with the world she lived in. When Leonard says that Williams "specialized in cruelty to women, seldom missing an opportunity in any of his plays to engineer their humiliation," he misses the whole point of the play. The very poetry of Blanche's speeches is ample proof that Williams felt kindly toward this victim. And if Williams had not persuaded the audience to empathize with Blanche, the play could not have ended with such a heartbreaking punch, as Blanche is left to the kindness of strangers.

Betsy Riley
Mineola, N.Y.

LEONARD USED HIS REVIEW AS A SPRINGboard for a rambling treatise on Tennessee Williams and his relationship to women. He brushed aside most of the actors and their performances (along with most of his other duties as a critic) with one-line critiques. I have yet to find out what the production was like.

Alan Brooks
Manhattan

Anatomy of Melancholy

"THE MAKING OF A PSYCHIATRIST" [BY Tony Schwartz, February 27 and March 5] clearly demonstrated the patronizing attitude shown by psychiatric residents toward their patients. The psychiatrists admit that Haldol is a dangerous drug with serious side effects that are sometimes permanent. Why then was patient Liza Michaels's question regarding her increased dosage of this drug apparently never answered? Another patient asks Dr. Paddison if she is from the South, and receives the answer "Where would you like me to be from?" If this happened in the outside world, that patient would probably have told Dr. Paddison exactly where she could go. Depressed individuals are not going to get better if they are treated as if they were subnormal.

Dorothy S. Bloch
Manhattan

I AM ALWAYS AMUSED AND ANNOYED BY articles about the "making of" doctors. I don't deny the sacrifices made by those who choose to pursue this demanding career. What I find disconcerting is the lack of understanding and respect for other members of health-care teams. Tony Schwartz describes the "testing" of new residents by nurses. This behavior could be more accurately described as the nurses' fulfilling their roles as pa-

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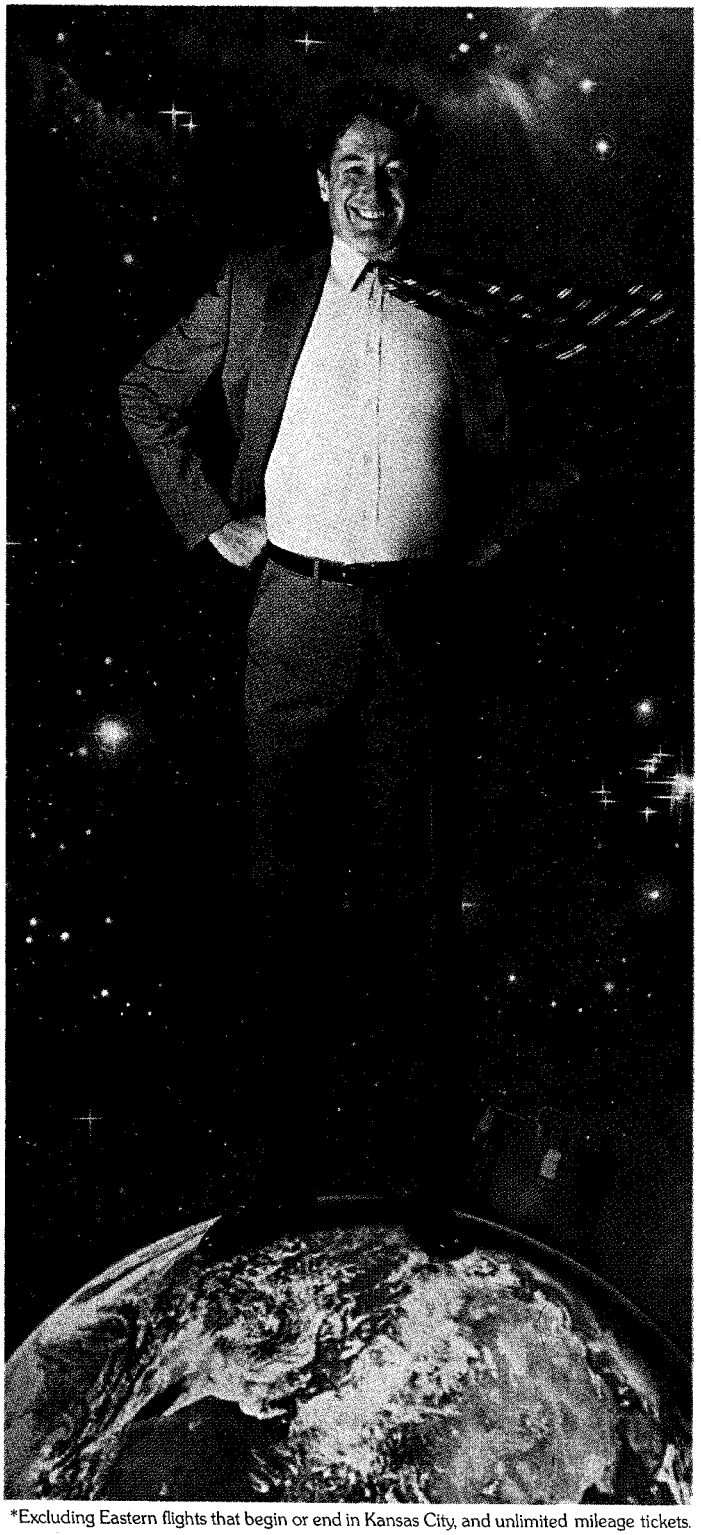

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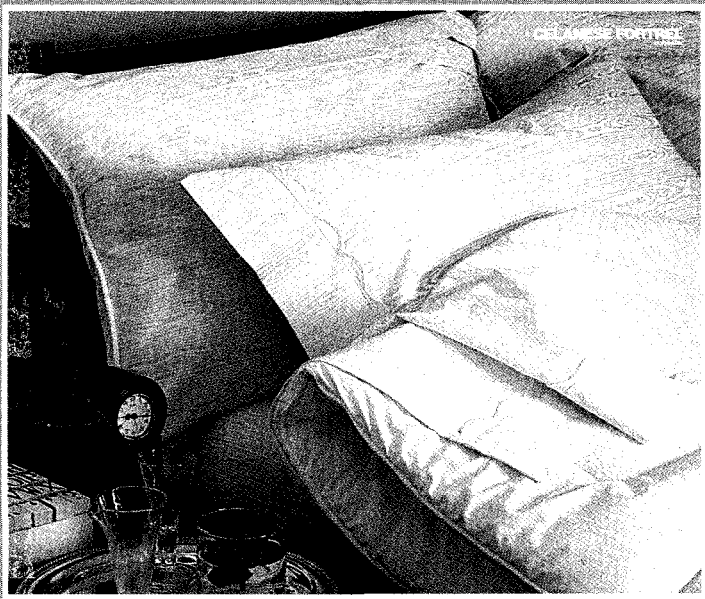

Millennium by Terence Conran is a new collection of bedding, bath linens and accessories in the confident serenity and beauty of white on white. It defines the subtle art of understatement with a calm assurance that makes your bedroom a refuge from the clamorous world.

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tient advocates. Nurses are aware that residents new to psychiatry (or any other area) are lacking in clinical experience. As professionals committed to safeguarding patients' rights, we are responsible and accountable for our behavior when carrying out a doctor's order. The use of nursing judgment should not be perceived as some sort of rite of passage. The glorification of the doctor can have a demoralizing effect on other, equally dedicated members of the health profession.

Candy Asman, R.N.
Bayside, N.Y.

The Morning After

I RECENTLY GOT A BOX OF TODAY CONtraceptive sponges ["Health: Today, the Sponge," by Ellen Perley Frank, February 27] from an out-of-town friend; twelve hours after inserting the first one, I developed a severe allergic reaction. I was in agonizing pain from chemical burns and later developed an infection. My medical bills came to $90, and I was ordered not to have intercourse for 30 days, until I was healed. If I had become pregnant during my one use of this contraceptive, I would have had to abort the baby because of possible birth defects. New Yorkers should be thankful that the sponge hasn't been available to them up until now.

Gretchen Valentine
Queens

THE MARKET SHARE FOR THE NEW CONtraceptive sponge was stated to be 37 percent of the over-the-counter market. This figure actually applies only to the South and West; the sponge accounts for only 25.4 percent of the national market on a dollar basis and 10.4 percent on an equivalent application basis during the latest reporting period, of November and December 1983. This market-share information excludes condom retail sales; including these would reduce the shares by at least 30 percent.

Robert B. Miller
President, Advanced Care Products
Raritan, N.J.

Watch Guard

YOU CAN ADD THE "YOU BROKE MY watch" scam to your list ["The Man From Angola and Other Up-to-the-Minute Scams," by Dinitia Smith, January 23]. The con artist bumped into me and then accused me of breaking his watch. He became threatening, demanding that I take him to a jewelry store and pay the estimated repair costs. After I had left, of course, he would have canceled the repair order and pocketed the refund. But before that could happen, a policeman appeared and the con man ran away.

Charles Steir
The Bronx

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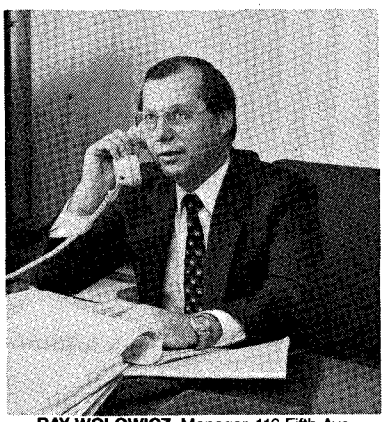

RAY WOLOWICZ, Manager, 116 Fifth Ave.
"I'll make it easy for you to open an IRA and I'll make sure you get the IRA investment option that's right for you."

- NatWest USA offers you a complete array of IRA investment options, from 6-month to 5-year Time Deposits.
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- At NatWest USA, you can open your IRA with up to $2,000 for an individual, $2,250 for a couple with one employed spouse and $4,000 for a working couple.
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- At NatWest USA, your IRA is in a safe and secure New York Bank. Your account is also insured by the Federal Deposit Insurance Corporation (FDIC) up to $100,000.

Don't miss out. Open your 1983 NatWest USA IRA today. (And it's not too soon to start contributing to your 1984 IRA at the same time and begin earning tax deferred interest.) Stop in at any of our over 150 NatWest USA branches. Or call our IRA Information Center.

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DEBRA THOMPSON
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National Westminster Bank USA
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An American Bank with World-Wide Resources
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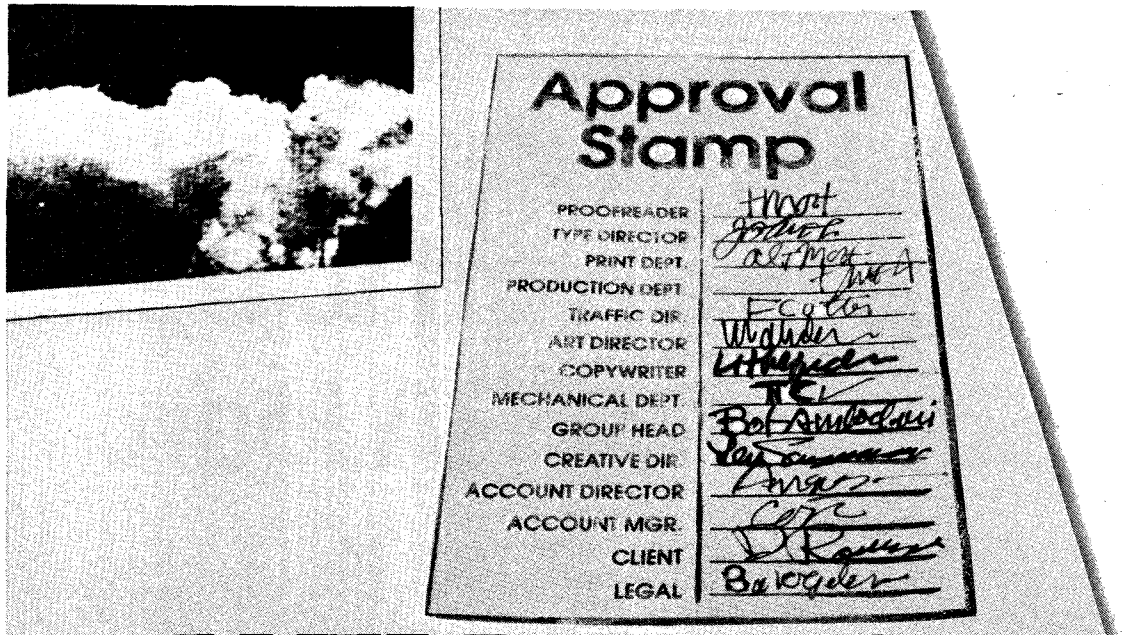

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INTELLIGENCER

BY SHARON CHURCHER
AND MARY MURPHY

Under Fire: Bronx Cop Had Fumbled Her Gun Before

THE COP WHO DROPPED her gun during a recent shoot-out in the South Bronx ("Intelligencer," March 12) botched an attempt to draw her revolver in an earlier incident, according to police.

Officer Tanya Brathwaite was with other off-duty cops at Riddler's Bar, in the Bronx, in June 1982, when it was hit by two stickup men, say Police Department insiders, in an account confirmed for *New York* by Jerry Lange, a Patrolmen's Benevolent Association official familiar with the case.

"She reached to pull out her gun, and it came away still in its holster," one source said. "She struggled to get it out, and while this was going on, one of the perps grabbed her and cocked his gun in her face."

Brathwaite, who was in her first days on patrol, was saved by Officer Daniel Cintron.

He pushed her out of the way and shot the man holding her, Luis Escalera. Escalera subsequently died, and his accomplice got a prison term. "Brathwaite should have been put on a desk job and not allowed to play with a gun," contended an inside source. Richard Rivera, who as a detective witnessed the incident, was less harsh. "I had the same problem with a holster once when I was a rookie," he said.

In the more recent gun battle, parolee George Agusto allegedly killed Brathwaite's partner. Brathwaite has said she fired before a bullet hit her, causing her to drop her weapon.

P.B.A. official Lange interviewed a third cop, who took aim at Agusto. He "saw Agusto pick up an object, which I assume was [Brathwaite's] gun, because all of a sudden he had guns in both hands," Lange said.

Nonetheless, he defended Brathwaite's performance as "super-courageous" and said the P.B.A. has named her, along with the third cop, Police Officer of the Month. Brathwaite's superior officer said Brathwaite "is under department guidelines not to speak to the press."

Mobil Feud Spawns Books

AFTER THE LEGAL BROUHAHA TOUCHED off by his Washington *Post* stories about Mobil president William Tavoulareas, one might think that reporter Patrick Tyler would have had enough of the subject. Instead, he's writing a book about Mobil.

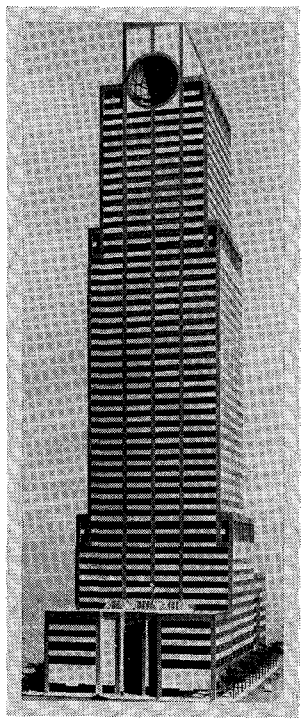
Tyler says that his project, for Harper & Row, will reconstruct Mobil's history—and repeat his allegation that Tavoulareas "set up his son" in a shipping firm that received Mobil business. In a landmark case, Tavoulareas retorted by suing the *Post* for libel, and won $2.05 million in damages. A judge overturned that judgment last May.

Tyler has asked Mobil officials to cooperate with his book. "He'll get an answer from us; I won't discuss what," said Mobil vice-president Herb Schmertz, adding that Tavoulareas—who has appealed to have the libel verdict reinstated—is *also* writing a book, for Simon and Schuster "about the episode with the Washington *Post*."

Tavoulareas: *Writing.*

Coppola Apartment on Block

THOUGH THE SALE OF HOLDINGS OF HIS studio, Zoetrope, eased his financial strain a bit, filmmaker Francis Coppola is still liquidating his assets: Coppola's apartment in the Sherry Netherland is currently on the market for $800,000. The asking price, said a staffer in the hotel's real-estate division, is comparatively low considering its market value. A similar apartment, owned by Danny Kaye, agreed a hotel source, is on sale for a more competitive $1.3 million.



Holdout Hampers New HQ

WHEN THE EQUITABLE LIFE ASSURANCE Society's new corporate headquarters is completed, in late 1985, it may be missing a very conspicuous corner of its Seventh Avenue frontage.

Restaurateurs Murray and Irving Riese—leaseholders at a seven-story Equitable-owned building at Seventh Avenue and 52nd Street—refuse to budge. "It's driving Equitable crazy," said a source close to the company. "They've offered as much as $8-million, but [they] keep holding out."

But there may not be any more offers, according to Equitable executive vice-president Benjamin Holloway. "We've offered what we thought was a fair and reasonable price, and they certainly don't respond to sweet talk," he told *New York*.

A spokeswoman for the Riese brothers said, "They're not moving because they have a 50-year lease and are making a profit."

Holloway insisted the leases will run only nine to ten years. Equitable's current plan, he said, is to continue construction of the $175-million, 54-story tower, building around the Riese brothers' structure. "We'll put a temporary entrance on Seventh Avenue, then wait the nine or ten years until the leases run out and tear it down," he said. Only then will Equitable add the five-story glass-granite-and-limestone atrium to the building, he said.

Equitable: *The plan (above) and the problem (right).*

Photographs: top, U.P.I.; bottom, Louis Checkman; right, Don Hamerman.

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Silent Star 'Speaks' for U.S.

THIRTY-TWO YEARS AFTER CHARLIE Chaplin was driven into exile by charges of "moral turpitude and Communist sympathies," the United States government has found value in his work.

Visiting New York last week, the Tramp's widow, Oona, clinched an agreement that will allow the U.S. Information Agency to use any Chaplin film free of charge.

"We will send his works by diplomatic pouch to U.S. embassies and missions," Richard Levy, of the U.S.I.A. television service, said. "Chaplin is a fantastic common denominator for opening dialogues."

Among the five films initially being readied for shipment abroad: *Limelight*. It was during a 1952 visit promoting this work that Chaplin was warned he would face political and morals charges if he returned to this country, so the star moved to Switzerland.

Chaplin: *Silent diplomat.*

Producer Blasts Tony Rules

IF A THEATER HAS TO PAY BROADWAY salaries to its cast, does that mean that the theater's productions are eligible for Broadway's Tony awards?

Two independent producers, Sherwin Goldman and Liz McCann, say they hoped so when they brought their shows, *And a Nightingale Sang* . . . and *Painting Churches*, to two small Broadway houses last November.

Not so, says the Tony committee, which has denied eligibility to both shows, citing a 1982 ruling that excludes houses of under 499 seats.

The committee, Goldman charged, "puts in and takes out rules depending on what [some members] put on stage," pointing out that his show's theater was once eligible. "This is a gross unfairness, when Actors' Equity tells us to pay Broadway salaries."

Tony spokesman Harvey Sabinson said, "The rules are improved every year, [but] union arrangements have nothing to do with Tony eligibility."

Philip: *Appalled.*

Pelé: *New* amor.

Saudis 'Rent' U.S. Missiles

AMUSED PENTAGON OFFICIALS HAVE agreed to lease four state-of-the-art anti-aircraft missiles to Saudi Arabia. The Stingers are commonly used to protect American warships, but the Saudis want them for the *Abdul-Aziz*—their king's new yacht.

The *Abdul-Aziz*, being outfitted in England, will travel through the Mediterranean to the Middle East. "The missiles will be for the defense of the ship on that voyage," explained an administration source, stifling a laugh. "It's a pleasure yacht."

The weapons, which can shoot down a jumbo jet, may also serve to guard King Fahd on cruises. And he'd better take care of them: "To the best of my knowledge, we've never rented missiles before, and we'll charge the Saudis for refurbishing them when they are returned," said the source.

Explorers Drop Wild Menu

THERE WILL BE NONE OF THE USUAL LION burgers, mountain-buffalo roast, or hippo paté on the menu at the Explorers Club's annual dinner this month, thanks to Prince Philip, of England, and Sedruddin Aga Khan.

The royals, both World Wildlife Fund dignitaries, quietly resigned their Explorers memberships last year to protest the club's 1983 shindig. Besides "exotic hors d' oeuvre," the dinner featured such attractions as a live leopard on a table.

"Prince Philip wrote and told the club he was 'appalled' by its exhibition of 'bad taste,' " according to a palace source.

"We believe [the princes] were influenced by a sensationalist newspaper report that said we were degrading animals," club secretary John Bruno told *New York*. "None of the hors d'oeuvre were endangered species, but this year there'll be no live animals, and the hors d'oeuvre will be a lot of vegetables and fish."

City to Get More Instant Medicine and Fast Food

IN A BID TO BECOME "THE McDonald's of medicine," Brazilian-born soccer star Pelé and a California physician are launching a chain of health-care clinics for the Spanish-speaking "working poor." With the aid of TV ads in which Pelé recites the Pelé Medi-Corp's slogan, "*Amor y Salud*" ("Love and Health"), fourteen clinics have already opened in California. Ten are slated for the New York area this year and will charge about $24 a visit. "We have tentative locations in Queens and Elizabeth, New Jersey," said Dr. David Gardner. Why not start in the boroughs with the highest Hispanic populations, Manhattan and the Bronx? "I'm not comfortable in some of the city's tougher areas," Gardner, a self-made millionaire, told *New York*. . . . While some try fast medicine, WMCA talk host Barry Farber, publisher Lyle Stuart, and restaurateur Frank Valenza hope to start a nationwide chain specializing in fast *barbecue*. That's meat cooked the way they do it in Farber's native North Carolina, over hickory wood. "We're going from the Palace to the pits," observed the radio man, referring to Valenza's ill-fated, regally priced eating venture. The trio aim to open first on the West Side, with a take-out menu offering barbecue, spicy slaw, Brunswick stew, and hush puppies.

Photographs: top, Movie Star News; center, U.P.I.; bottom, Ron Galella.

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The Bottom Line/Jack Egan

HIGH-BRACKET ANXIETY

The Alternative Minimum Tax

IN THE SEARCH FOR A MORE EQUITABLE tax system, one idea that has received nervous attention is the proposal for a flat tax. But while politicians debate the merits of a flat levy on individual income, which would eliminate most deductions, a backdoor version of the flat tax has actually gone into effect in the form of the alternative minimum tax.

As the deadline for submitting 1983 returns approaches, many surprised taxpayers are suddenly confronting the A.M.T., which applies for the first time to 1983 filings. "I know there are a lot of people who are shocked by it," says Herman Schneider, a tax partner with Coopers & Lybrand.

Passed by Congress as part of the Tax Equity and Fiscal Responsibility Act of 1982, the alternative minimum tax is one of the most confusing and least-understood provisions in the current tax code. The confusion starts with the name of the tax, which is a classic example of Washington doublespeak. Though called a "minimum" tax, it is actually a way for the federal government to increase its take from individuals who were previously able to eliminate a large portion of their income from taxes by using shelters and other deductions. But while the tax is an alternative to the regular way of calculating taxes, it is anything but optional. Anyone who is subject to the new minimum tax is compelled to pay it.

Last year many accountants tried to get their clients to plan their tax strategies with the A.M.T. in mind. But the intricate interplay of certain kinds of income, tax breaks, and deductions that trigger the alternative tax makes advance planning difficult. Moreover, the kinds of strategies one uses to minimize payments under the A.M.T. are exactly the *opposite* of the schemes one normally uses to reduce tax payments.

"In many cases, you don't know whether you fall under the alternative minimum tax until the end of the year," observes Richard Stone, tax partner with Main Hurdman, another large accounting firm. "You not only have to project your income and possible deductions at the start of a tax year but you have to constantly revise these projections."

Most taxpayers need not worry about the A.M.T., since it applies mainly to high-bracket individuals. But income is not the only criterion for triggering the tax. High-income individuals who avoid tax shelters, don't have significant realized capital gains, and haven't exercised incentive stock options probably won't be subject to the alternative minimum tax, while someone with an average income who falls into some of these categories may find himself having to pay it.

The alternative method of computing an individual's tax bill must be used only if the resulting tax is larger than when calculated by normal procedures. The tax is a flat 20 percent of the alternative minimum taxable income over $40,000 for married couples, and over $30,000 for a single individual. "The 20% rate is, of course, very favorable in relation to the top regular tax rate of 50%, but it applies to a number of items that are not taxed under the regular tax," Coopers & Lybrand notes in a recent *Executive Alert* sent to clients.

The accompanying table is a very simple version of how the alternative minimum tax works. Let's say a couple had a gross income of $150,000 in 1983. That figure is reduced by $40,000 because of tax-shelter investments and the 60 percent of long-term capital gains that normally doesn't get taxed. Deductions for state and local taxes cut taxable income by another $30,000, while in this example, miscellaneous legitimate deductions for charitable contributions and home-mortgage-interest payments amount to $20,000. After subtracting these figures, taxable income is only $60,000, and the couple is taxed at a 27 percent effective rate, and would seem to owe $16,000 to the Internal Revenue Service.

However, the alternative minimum tax must be calculated next. This is done most easily by taking $60,000 in net taxable income and adding back the items that now must be counted as income. Under the A.M.T., 100 percent of long-term capital gains counts as income, and the tax preference from tax-shelter losses can't be deducted. So $40,000 must be added back, along with the $30,000 in state- and local-tax payments. The $20,000 in miscellaneous items still qualifies as a legitimate deduction. And a couple also gets to subtract $40,000 automatically (while a single person deducts $30,000). Taxable income now totals $90,000. Applying a flat 20 percent rate, the couple owes $18,000. Since this is higher than the $16,000 tax bill calculated by the regular method, they must pay the alternative minimum tax.

The preference items that count as income for purposes of the A.M.T., in addition to those cited above, include the difference between the market price and the exercise price of incentive stock options; accelerated depreciation of real estate and leased equipment by the amount it exceeds the regular straight-line depreciation schedule; and certain other tax-shelter write-offs.

Certain ordinary deductions are eliminated as well. Medical deductions amounting to 10 percent or less of adjusted gross income may not be sub-

The Graduated-Tax Method		The Alternative Minimum Tax	
Gross income (of married couple filing jointly)	$150,000	**Taxable income** (as computed by graduated-tax method)	$60,000
Deductions		**Ineligible deductions**	
Tax-shelter losses and 60 percent of long-term capital gains	−40,000	Tax-shelter losses and 60 percent of long-term capital gains	+40,000
Other taxes paid (state and local income, sales, and real-estate)	−30,000	Other taxes paid (state and local income, sales, and real-estate)	+30,000
Miscellaneous deductions	−20,000	Fixed deduction for married couple filing jointly	−40,000
Taxable income	$ 60,000	**Taxable income**	$90,000
1983 federal income tax (27 percent effective rate)	$ 16,000	**1983 federal income tax** (flat 20 percent of taxable income)	$18,000

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PROGRÈS PLUS
Creme Anti-Rides

A proven challenge to wrinkles.

In the belief that skin should be treated as a precious possession, Lancôme science of skincare has achieved in Progrès Plus a cream of impressive characteristics:

- The proven capacity to diminish wrinkles by reducing their length and depth, so you look younger.
- A barrier against collagen breakdown to deter the formation of wrinkles.
- The acceleration of your skin's natural cell renewal activities—bringing it to its best level of performance and vitality.
- The reinforcement of the skin's own moisture-retention capabilities to help prevent dehydrating signs of aging.

Progrès Plus Creme Anti-Rides. Use it daily. Its promise comes true.

LANCÔME
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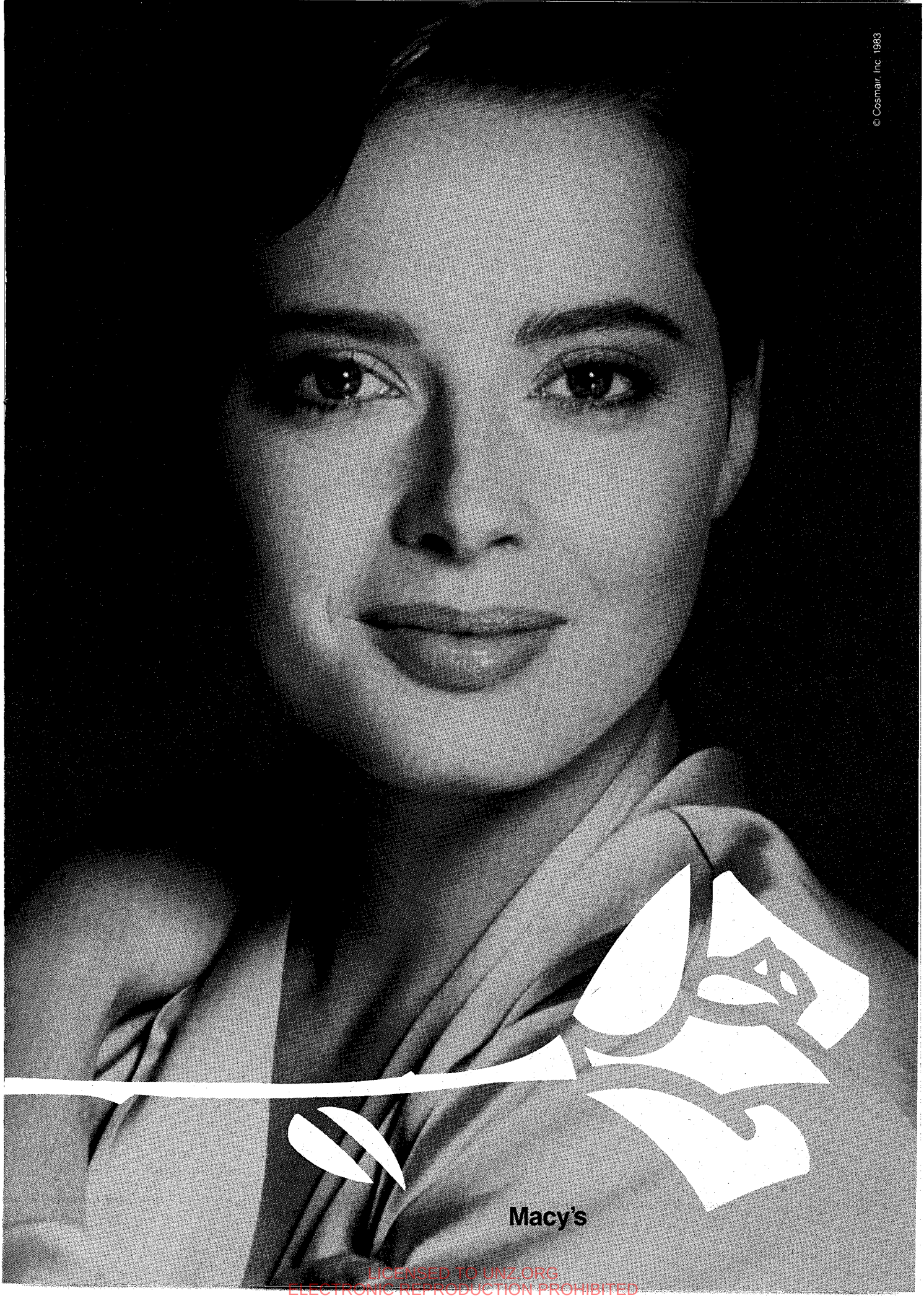

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Montréal

Bonjour, America. Montréal awaits you.

The arts, big-time sports, exciting nightlife and the greatest restaurants...they're all yours in Montréal, the French city of America, where your U.S. dollar stretches 20 percent further.

Montréal spoils you at hotels with Old World elegance and New World efficiency. Old Montréal, offers you 17th-century architecture, cobblestoned streets, storied churches...and an ongoing air of celebration so typical of Montréal's *joie de vivre*.

The underground city is Montréal's futuristic answer to incredible shopping in chic boutiques.

Montréal says *bienvenue*–in French, in English and in a host of other languages.

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tracted under the A.M.T. Investment-related expenses, including brokerage and adviser fees, can no longer be subtracted, either. In certain circumstances, investment interest cannot be deducted, but this area is complicated, and even accountants are confused over the rules.

The inability to take off state and local taxes will be particularly painful to New York City residents. The top combined New York State and City tax is now 18.73 percent, the highest levy in the country. The local sales tax of 8.25 percent is also one of the highest in the United States.

Since nothing can be done now to alter 1983 tax results, individuals should start making plans for 1984. The general rule is to avoid falling under the A.M.T. by limiting the kinds of tax preferences that would cause the higher tax assessment to go into effect. If that fails, there are ways to minimize the government's bite and also ways to take advantage of the situation.

"Planning for the alternative minimum tax is the flip side of the coin from regular tax planning," says Stephen Sacks, national tax supervisor for Ernst & Whinney.

Usually, an individual tries to defer income into the future and increase current deductions. But someone subject to the A.M.T. wants to do just the opposite. Since all income gets taxed at a flat 20 percent rate, it may be desirable to get a salary bonus in the current year, instead of waiting. Conversely, the strategy of pre-paying part of state and local taxes to get larger deductions backfires, since these taxes aren't deductible.

The most perverse side effect of the A.M.T. involves capital gains. Normally, an individual wants to convert short-term capital gains to long-term capital gains, since the latter get taxed at a maximum of 20 percent. (Someone in the 50 percent bracket pays half of the 40 percent of long-term gains that is taxable.) But short-term gains also get taxed at a 20 percent rate under the alternative minimum tax. And an individual who makes a quick killing on a stock investment need not wait to sell, since there is no longer any tax incentive. The A.M.T. therefore encourages speculation.

While the main rationale behind the alternative minimum tax is to reduce the use of tax shelters, flat-tax proponents should note some of these bizarre consequences.

Congress is trying to close more "loopholes," and New York Senator Patrick Moynihan recently introduced a bill to raise $1.2 billion more in revenues by expanding the scope of the alternative minimum tax. Senator Moynihan would do well also to concern himself with the severe inequities that have been imposed on New York residents with the elimination of deductions for state and city taxes.

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Ford Mustang

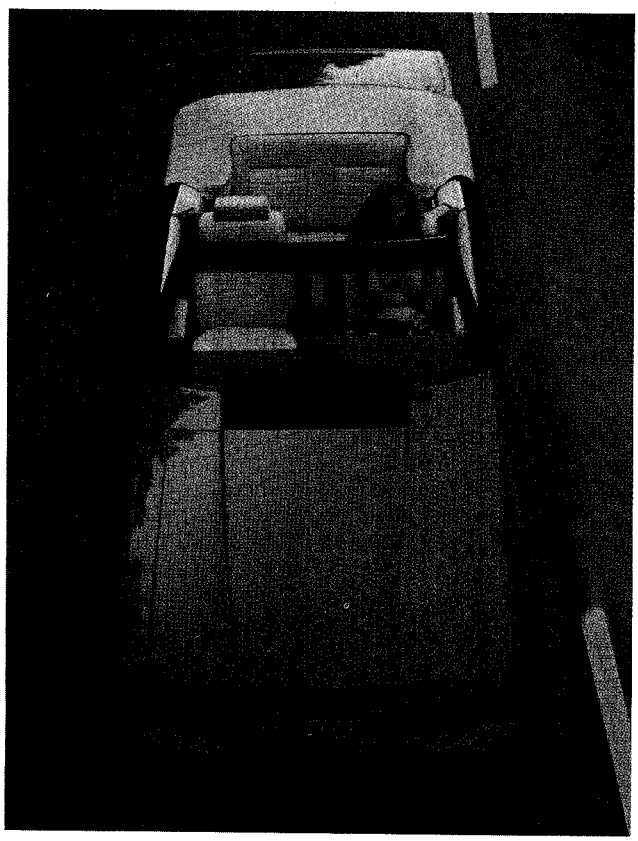
Decisions, decisions, decisions.

You're looking at three superbly crafted machines. Each with a driving force all its own.

Mustang GT. The Boss. It packs a 5.0 liter High Output V-8 engine, a five-speed gearbox and a performance suspension with front and rear stabilizer bars.

Mustang Convertible. This is Mustang at its uninhibited best. An electric convertible top that folds on command to transform car to convertible in seconds. Real rear windows that really roll down. And a 3.8 liter fuel-injected V-6 engine.

Mustang SVO. The newest, most sophisticated Mustang. 175 horsepower* turbocharged four-cylinder engine with intercooler.



Koni® gas-filled shocks. Four-wheel disc brakes. Close-ratio five-speed gearbox. And articulated driving seats. That's all we'll say. The machine speaks for itself.

"Quality is Job 1" means more than an ongoing commitment. It means results.

A recent survey concluded Ford makes the best-built American cars.**

Mustang GT, Convertible or SVO. Find your Mustang. Make your move.

*Based on SAE standard J1349.
**The survey measured owner-reported problems during the first three months of ownership of 1983 cars designed and built in the U.S.

Get it together — Buckle up.

Have you driven a Ford... lately?

Ford

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On Madison Avenue/Bernice Kanner

HOT SPOTS

Commercial Successes

TOO BAD THERE'S NO HALL OF FAME FOR great advertising lines. If there were, "Where's the beef?" would surely be enshrined in it, along with "Thanks, I needed that" and "I can't believe I ate the whole thing." Instead, Wendy's wonderful "Where's the beef?" commercial (in which a feisty old lady is mad as hell about an oversize bun and an undersize burger) will have to settle for being a contender for one of 1984's top spots.

Video Storyboard Tests' ranking of this year's 25 best commercials won't appear until March 1985, but already, only two months into 1984, a couple of other commercials seem sure bets as well: the $5.5-million Michael Jackson spots for Pepsi-Cola, which have just begun their run, and the eerie $400,000 takeoff on George Orwell's *1984* for Apple's Macintosh computer, which ran during the Super Bowl.

Video Storyboard has been rating commercials for six years now. Each month, its researchers ask some 1,500 consumers to name their favorite commercial viewed in the preceding four weeks, recording more than 20,000 responses in a year. The 1983 winners include seven advertisers that consistently make the list. The Miller Lite campaign (No. 1), with its celebrities and aging athletes, has been America's most beloved for three years straight. Second-place Pepsi was No. 1 in 1978, propelled there largely by a little boy with an infectious laugh playing with puppies at his grandma's. Pepsi has consistently snared one of the top five places with its "Have a Pepsi day" musical extravaganzas and its tender "Catch that Pepsi spirit" campaign, which celebrated life's precious moments. And Coca-Cola, which has either won or placed in each of the past four years, came in sixth this time with its warm family reunion—to full orchestration, naturally. Coke has been using music to say "happy" since the late 1970s, when it proclaimed "Coke adds life," and encouraged consumers to "have a Coke and a smile."

McDonald's (No. 7) and Oscar Mayer (No. 23) are also perennials. Oscar Mayer obviously has a way with kids, and McDonald's with slice-of-life situations. A.T.&T./Bell (No. 14) has traditionally scored among the top 25, from its "Long distance is the next best thing to being there" days to its moving "Reach out and touch someone" spots. Those, Video Storyboard respondents claimed, inspired them to reach out for the receiver. And Ford (No. 11) is the sole car company to make the pack year after year. The most memorable of the Ford fleet? The ones several years ago that featured spokesman Bill Cosby—at least one of whose commercials has been on the list every year. This year Cosby helped Jell-O take ninth place. Jell-O and Meow Mix (No. 22) have each made the list every year but one.

First-timers include Wendy's (No. 16), which stepped up in 1983 with "Step aside," a forerunner of "Where's the beef?" It was also a banner year for Stroh's (No. 3), the regional brewer that veered away from other beer advertising by featuring a spokesdog, Alex. (The third beer to make the list was Budweiser Light, No. 13.) Calvin Klein jeans landed in fifteenth place after it scrapped its controversial (and the category's traditional) sex sell for disjointed monologues that refer only tangentially, if at all, to the apparel. (Breakthrough advertising gets noticed but not always applauded. Shasta, No. 20, is the sole winner with a New Wave look, and Levi's, No. 12, the only one with a surrealistic stamp.)

Diet Coke (No. 10) rocketed onto the list thanks to the celebrity-studded extravaganza that heralded its arrival. British Airways (No. 18) flew aboard for the first time, with the smallest ad budget of all the winners—$3.5 million—but with a 90-second vision right out of *Close Encounters of the Third Kind.* To make the point that the airline ferries more Americans to England than live in New York, the spot showed Manhattan Island descending for a landing at Heathrow. After years of hearing "Do you know me?" Americans finally decided they liked the line enough to give the American Express card a berth (No. 21), and Crest's tale of brotherly love—in which the older brother is concerned about the younger's teeth—won the toothpaste twenty-fourth place.

Crest is onto something. With viewers growing ever more jaded, commercials have to sell themselves before they sell their product. One tool widely used to charm audiences into sitting through a pitch is the family. Coca-Cola tugged on the heartstrings with its romanticized family reunions. A.T.&T./Long Lines depicted a young man away at college phoning his dejected younger sibling

A couple of swells: *Commercials for Coke and Miller Lite illustrate the appeal of sentiment and humor.*

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A Condé Nast Package Magazine. Copyright 1983 by The Condé Nast Publications, Inc.

Survey: Women excel as executives

By United Press International

NEW YORK — Women executives may be more suitable for management than their male counterparts, [redacted] whose results "bury lingering doubts" about women's ability to handle executive positions.

Glamour said Monday the Johnson O'Connor Research Foundation tested 19 attitudes and found "men and women have been found to perform equally well in 13 categories, from analytical reasoning and objectivity to foresight; women excel in six — including word association and observation of details.

"No one knows why this is so, but the results should bury lingering doubts about the suitability of women for management," the magazine said.

In another survey published by the magazine, researchers Gary Powell of the University of Connecticut and Barry Posner of the University of California said 60 percent of women executives interviewed said they were likely to pass up an important family function if it conflicted with work, as compared with 37 percent of men.

GLAMOUR— THE FASHION & BEAUTY MAGAZINE THAT TAKES ON THE ISSUES

Glamour is involved with the issues. That's why more and more involved women are turning away from fluff and looking to Glamour. In fact, while other women's magazines lost newsstand circulation in the last three years, Glamour was up–15%. So if you're not already in Glamour, you're not taking advantage of the issues.

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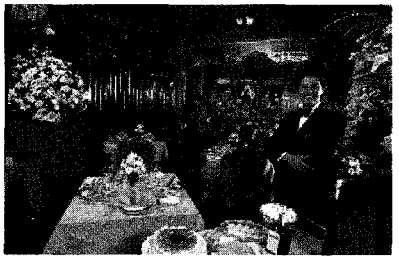
If you haven't seen our multi-million dollar renovation, you haven't seen the St. Moritz.



Guests of the St. Moritz have always been taken with our dedication to superior service and elegant decor. And now they're also taken to their rooms (rooms with all new windows) by four new super-speed elevators. Our multi-million dollar renovation carefully blends the traditions of a fine European hotel with the pace of a modern day mecca.

You can linger over an aperitif in our recently remodeled Cafe de la Paix or snack on old world confections at world famous Rumpelmayer's. There's our popular piano bar for late night interludes. And sumptuous buffets catering to the business luncheon. The rates are surprisingly affordable for the best of both worlds.

And it's no wonder. Who oversees this hotel overlooking Central Park?

Leona Helmsley, who else?

St. Moritz on the Park
A HELMSLEY HOTEL

50 Central Park South, New York, NY 10019 212/755-5800
For reservations, call toll-free **800/221-4982**
In New York, 212/888-1624. Telex: 640-543. Or call your travel agent.

who is stranded at home. Burger King (No. 5) played on the loving relationship of a father and son, and McDonald's showed a brother, sister, and—you guessed it—McDonald's, growing up together.

"Quite a change from commercials of the Me Decade," observes Dave Vadehra, president of Video Storyboard. "With the current breakdown in the American family, it's as if advertisers are trying to idealize the family and give people what they're missing in real life. Remember how the movie musicals of the thirties showed life the way people wanted it to be instead of the way it actually was? I think that's what's happening here. This is also quite a change from the my-kitchen-is-tidiest, hard-sell school of advertising," says Vadehra. "Most of this year's winners almost lack a product story. They're soft. The sell is the family—or humor."

But "consumers don't want ads that don't sell," insists Burt Manning, chairman of J. Walter Thompson U.S.A., the ad agency with the largest number of spots (four) in the winners' circle. "Claims must be connected to a product. Consumers like to be sold." Kibbles 'n Bits, which brings up the rear of the list, must agree: In one spot, the product name is mentioned eight times.

Advertisers are also weaning themselves from traditional category formats. "We used to have slice-of-life advertising for detergents, product-as-hero advertising for automobiles, and graphic demonstrations for over-the-counter drugs," says Vadehra. "Advertisers thought that if it worked for the brand leader, it would work for them. It didn't. Viewers told us they get confused and tend to credit the brand leader. To imitate the leader is to advertise him. That's why so many advertisers—Stroh's, Calvin Klein, Wendy's, and Crest, for example—broke the mold."

In 1981, a soft-drink advertiser needed only to take to the air with happy hordes of young people to make the grade—8 of the top 25 spots were for soda; in 1983, only 4 were. Commercials with jingles used to clean up. In 1980, 17 of the 25 used jingles, as opposed to only 9 last year. In 1982, eight of the winning commercials capitalized on the appeal of kids. Last year, only three did. Alka-Seltzer is the sole over-the-counter medication ever to have made the list (1981 was its last appearance), Chanel the only perfume, and "I love New York" the lone regional-tourism spot. No feminine-hygiene product has ever made the top 25. And despite the millions of dollars shelled out on advertising for toilet tissue, soap, and laundry detergent, household products have broken through only twice in six years: Coast soap, in 1980, and Crest, in 1983.

And after a decade of relative solem-

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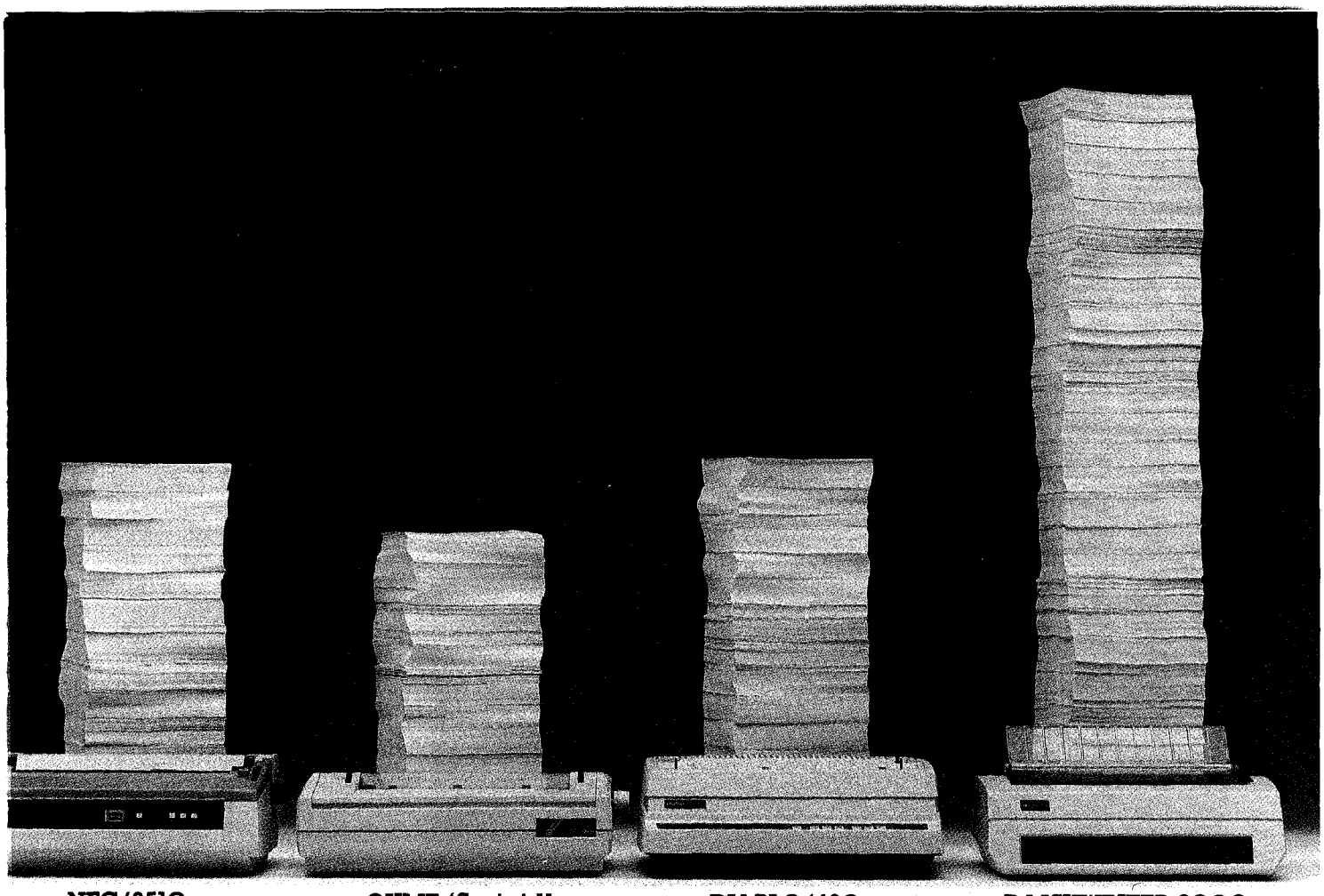

NEC/3510	QUME/Sprint 11	DIABLO/630	DAISYWRITER 2000
$2290	$1990	$2340	$1495

Price doesn't count.

Productivity is everything. And when it comes to printing, the letter-quality Daisywriter 2000 outperforms the competition by producing a lot more pages a day. Every day!
Why does the Daisywriter 2000 cost less?
The real question is why pay more?
Simply send your business card for complete information, or call toll free. 800-255-5550, ext. 500.
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The printer you'll judge others by

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Summary of Daisywriter 2000 comparative testing available upon written request.

Available at Entré Computer Centers
Contact your nearest Entré Dealer: 1-(800)-Hi-Entré

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CIMARRON '84
IT'S GOT THE TOUCH.
The Cadillac touch. Feel it when you put
Cadillac's road-hugging Touring Suspension to the test.
See it everywhere–from leather-faced
front buckets to push-button air.

BEST OF ALL...IT'S A CADILLAC.
Let's Get It Together...Buckle Up.

bloomingdale's
INVITES YOU TO DISCOVER A FRESHER, YOUNGER LOOKING SKIN. IT BEGINS WITH A REVITALIZING
SKIN RENEWAL TREATMENT
CONDUCTED IN THE PRIVACY OF THE NEWLY OPENED
CHANEL TREATMENT ROOM.
THE ATMOSPHERE IS ELEGANT AND RELAXING. THE EQUIPMENT: THE MOST PROFESSIONAL INVENTED FOR SKINCARE.
THE RESULTS: EXACTLY WHAT YOU WOULD EXPECT FROM CHANEL—EXCELLENCE.
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CHANEL BEAUTY
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nity in advertising—the wisdom was that funny ads didn't move the product, as Alka-Seltzer's hilarious yet ineffective spots demonstrated—it seems that Madison Avenue is in a laughing mood again. Federal Express's fast-talking executive (No. 4) is one of ten spots on the 1983 list that provoke a giggle. Two years ago, only four touched the funny bone.

Market researchers McCollum/Spielman found that people remember—and are more easily persuaded by—tongue-in-cheek spots than by, say, ads with real people testifying or celebrities pitching. But McCollum also found that certain subjects—money, property, and death—are not to be treated lightly, and suggests that banks, realtors, and insurance companies would be wise to play it safe. (Prudential tried a cute *Heaven Can Wait* approach but abandoned it after stumbling upon the truth of the McCollum theory.)

Advertisers would also be wise not to laugh at America's commercial preferences. For although people won't necessarily buy a product just because they like its ads, there is a definite correlation between how a commercial fares with viewers and how its product fares with customers. Each of the five brands that moved up in the Video Storyboard ranks from 1982 to 1983 also reported a sales spurt over the same period, says Vadehra. When M.C.I. Communications soared from eighteenth to eighth place, its sales also increased. Polaroid (No. 19) slipped eight slots and Atari (No. 17) five—tumbles that were reflected in both companies' revenues.

Surprisingly, I.B.M.'s Charlie Chaplin didn't make the grade last year. Neither did Anacin's close-ups of "real people" or those sentimental Maxwell House spots with photographer Hal and his dog, Duke. In fact, old favorites Kodak, Dr Pepper, 7-Up, and Life cereal (remember Mikey?) also failed to show up.

Advertisers who were left out can take heart from the fact that because the average person sees about 2,400 commercials in a typical four-week period, they tend to coalesce. A third of those surveyed claimed they couldn't isolate a favorite commercial—or even recall a possible contender.

But the reverse also holds true. Sometimes viewers can't forget, creating other problems for Video Storyboard. People still single out Coca-Cola's Mean Joe Greene spot—the commercial said to have the highest recall score ever—although it hasn't been broadcast in more than three years. They also cite the Pepsi puppies spot, off the air some seven years now, as a favorite they've seen in the last four weeks. This year's survey was only the second one that got no votes for the Marlboro Man. And he's been off the tube since 1970.

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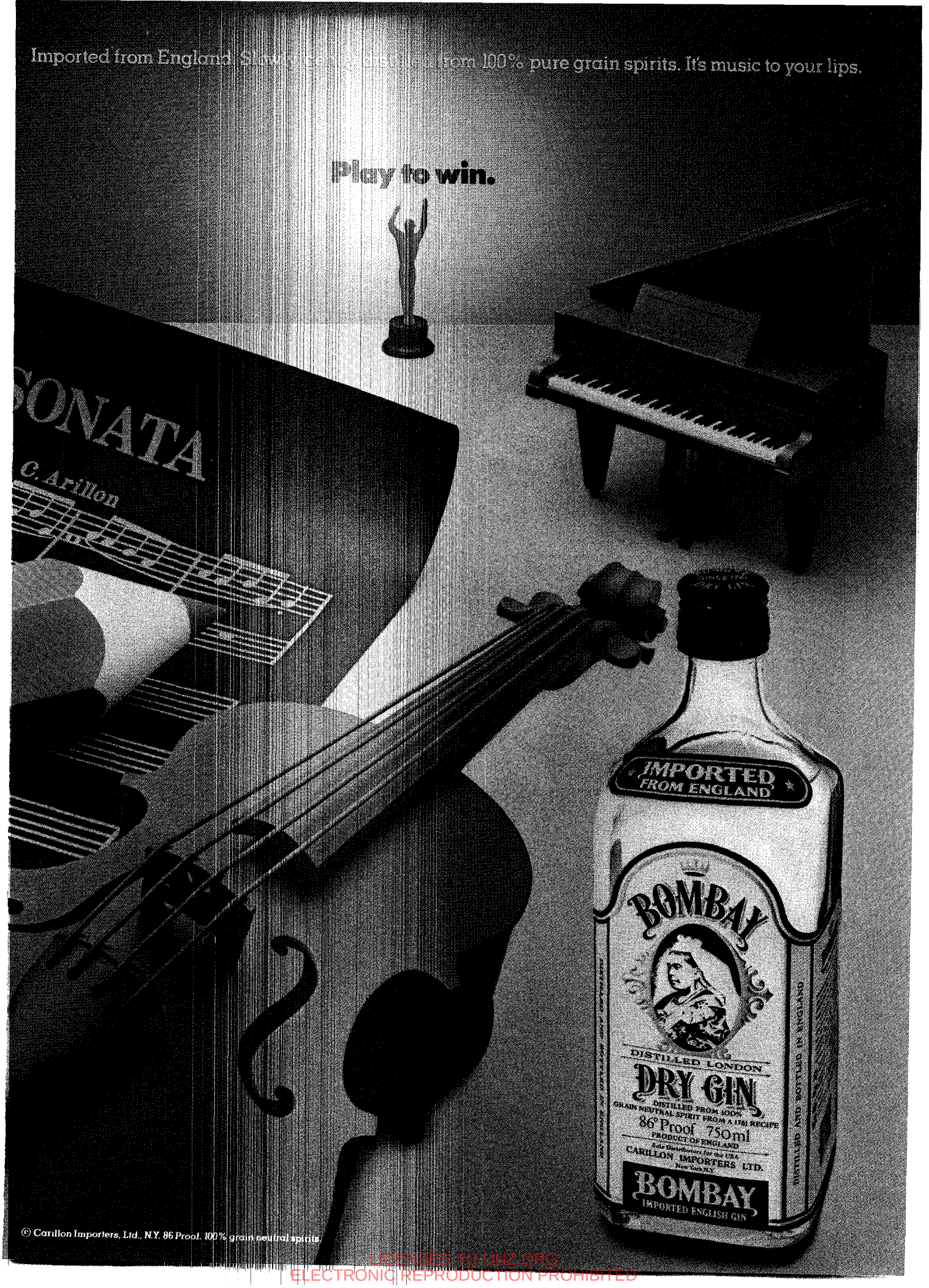
Imported from England. Slowly [illegible] distilled from 100% pure grain spirits. It's music to your lips.

Play to win.



© Carillon Importers, Ltd., N.Y. 86 Proof. 100% grain neutral spirits.

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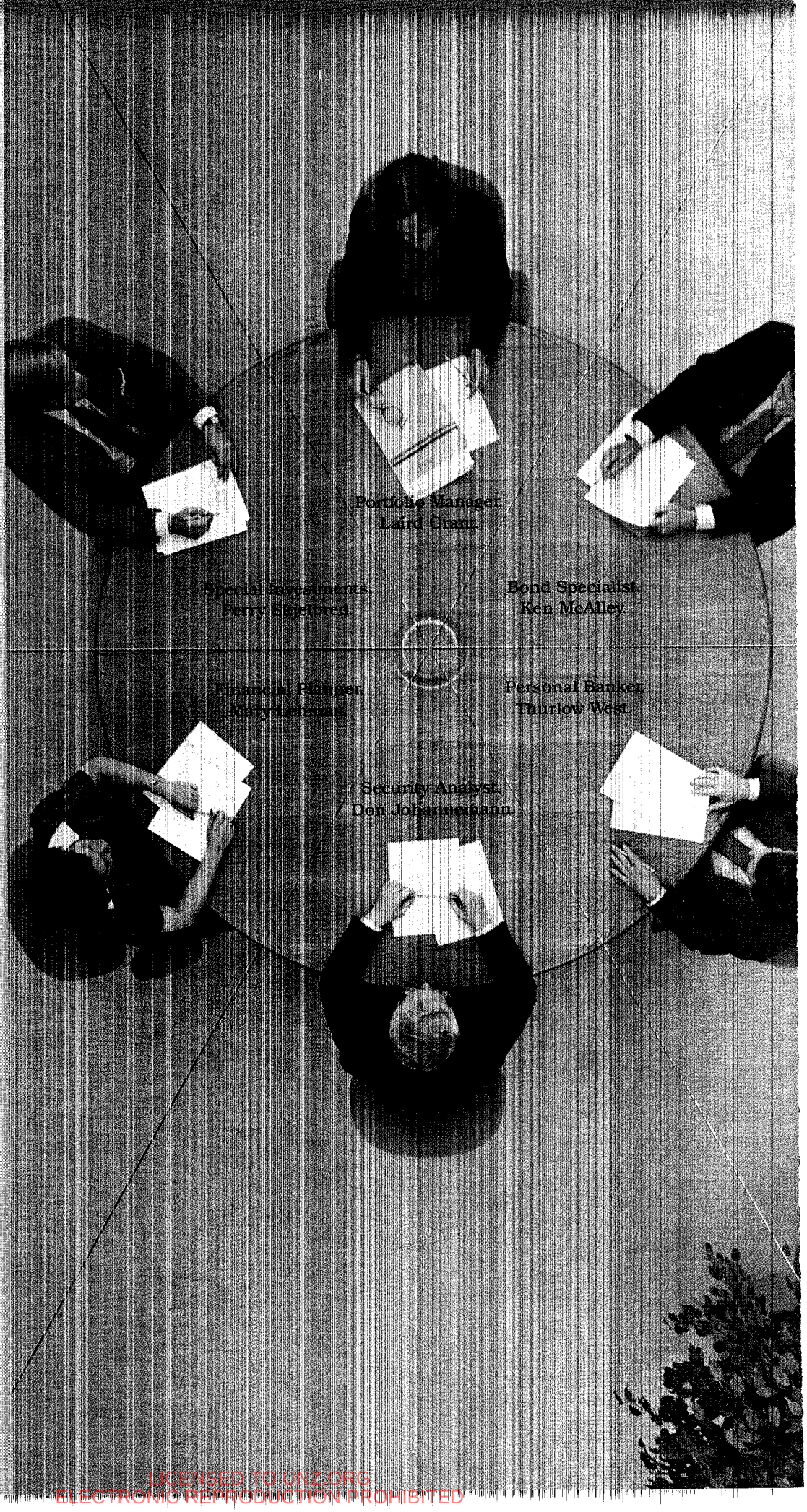
An alternative to one-dimensional boutiques.



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Superior investment results demand not only creative portfolio management but a whole team of specialists to bring added dimensions to your account.

The whole pie. Because, we feel, what good is one piece without the others. Hence, Portfolio Manager Laird Grant—intensely involved in stock selection herself—also has at hand a staff of astute experts. Security Analyst Don Johannemann searches for undervalued opportunities. Bond Specialist Ken McAlley seeks increased yields through a precise mix of tax-exempt coupons and maturities. Special Investments expert Perry Skjelbred uncovers real estate investments with tax advantages. Personal Banker Thurlow West helps clients when investment opportunities require quick access to substantial loans. And Financial Planner Mary Lehman brings to bear the incomparable tax and estate planning capabilities of U.S. Trust. If you have a portfolio of $500,000 or more, please contact Mr. Rodney I. Woods, Senior Vice President, United States Trust Company of New York, 45 Wall Street, New York, NY 10005. (212) 806-4444.

U.S. Trust

When you do something very well
you simply cannot do it for everyone.

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The National Interest/Michael Kramer

FALLING IN LOVE AGAIN

The berries: *Campaigning in Florida.*

Hart Throbs

NOTES FROM THE CAMPAIGN:

Gary Hart is holding up well. Two weeks ago, a woman in Manchester, New Hampshire, rushed up to Dan Rather and mistook him for Hart. That day marked the end of Hart's recognition problem. Today, ten days later and six days before Super Tuesday, Hart is at least the co-front-runner, and he is on the verge of wrapping up the Democratic presidential nomination.

Actually, Hart is ahead. The way to tell is to watch the inversion that's taken place. For all of 1983 (which may well be remembered facetiously as the year Walter Mondale was president), Mondale remained above the fray. He rarely mentioned his Democratic rivals. Instead, he focused his attention on Ronald Reagan. Mondale was already running his general-election campaign. These days, the roles have been reversed. Mondale bites at Hart constantly, and Hart is the one who takes on Reagan.

But it isn't over yet. Hart is favored to win the March 13, Super Tuesday contests in Massachusetts, Washington, and Oklahoma, and he's a fair bet to take Rhode Island and some other minor states as well. The decisive battle will be in the South.

If Hart wins one of the three southern states (Florida, Georgia, and Alabama) on Super Tuesday, he may be unstoppable. Even Tip O'Neill, who's supporting Walter Mondale, has said as much. But if Mondale can sweep the South, Hart's momentum will be slowed, and the race will move to key tests in Illinois (March 20) and New York (April 3). Michigan will hold its caucuses on March 17, and Mondale should win there no matter what. But on the same day, Hart will focus on Arkansas and Kentucky, and victories there would offset a loss in Michigan.

The South could well hinge on the way Hart handles himself in the Atlanta debate, which will have taken place by the time you read this. If Hart stays cool in the face of Mondale's attack, he could win in Florida, and possibly in Alabama too. (Alabama is the one state where John Glenn continues to have significant support, and Glenn is now back to shamelessly playing on his hero image. Glenn's latest television spots have him saying he believes in "red, white, and blue values." The tag line, spoken by an announcer, says, "John Glenn. The right stuff? You better believe it.")

So far, Hart's not only staying cool, he's displaying a public humor that is usually well hidden. On a flight to Birmingham last week, Hart slipped into the bathroom and emerged in a T-shirt he'd picked up at a strawberry festival in Lakeland, Florida. Then he stood in the aisle and flexed his muscles for the cameramen, who'd been waiting for months for just such a shot. "How's this for being cool and aloof," said Hart, mocking his high-tech, buttoned-down image. "And how's this for a profile of Fritz Mondale," said Hart, holding on to a weirdly shaped strawberry.

The depth of Mondale's problem can be gleaned from some questions in a recent Boston *Globe* poll. Mondale scored terribly on the question that asked if the candidate cared "more about pleasing the special interests than about doing what is right." And he did almost as badly, compared with Hart, when the question turned to "You don't quite trust him or what he says." Of likely primary voters, 39 percent agreed that this statement applied to Mondale; only 4 percent said it applied to Hart. Forty-four percent said Mondale "is a big spender and a big taxer"; only 2 percent said the same of Hart. Thirty-six percent agreed that Mondale is "too calculating and ambitious"; 10 percent applied the same description to Hart.

Meanwhile, Hart's constant theme—that he is the candidate of "new ideas"—has hit home. Fifty-five percent said Hart "has bold new ideas"; only 10 percent said the same of Mondale.

It's clear that Mondale needs to reshape his message, but he seems to have concluded that time won't permit such fine-tuning. So, instead, he's taken out after Hart with a vengeance, even though, on the issues, the two are so close that their squabbling really represents a distinction without a difference, something akin to the Miller Lite beer commercial where half the group cries "less filling," while the other half screams "tastes great." Mondale has sought to paint Hart as insufficiently liberal, a tactic that might appeal in the North, but one that could founder in the South. Nevertheless, since Hart is at pains to appear young and fresh and new, the Mondale campaign believes that the South will always equate such attributes with liberalism. Whether Mondale can have it both ways still remains to be seen.

What Mondale *should* be doing is making a blatant pitch to slow the process down. Hart worked the exact same theme with great success in New Hampshire. Mondale needs to say, "Hey, wait a minute folks, this is beyond slogans now. Think hard. Do you really want Gary Hart to be president?" Mondale's danced around this notion, but he hasn't hit it squarely. Rather, he's attacked Hart directly, the common denominator being that Hart is somehow too detached and cerebral to care about people. "He wrote a book about his vision of America," says Mondale of Hart. "And you

Photograph: A.P./Wide World.

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ORLANE

INTRODUCING SERIOUS SAVIORS FOR EYE AND LIP LINES

Extrait Vital Dual Skin Repair Complex, your gift with purchase of our new lip and eye creams.

For beautiful skin, you turn to Orlane, Paris. Continuous at-home care products and treatments in our special clinic. Orlane gives skin the ability to fight against the effects of aging and environmental wear and tear: wrinkles. Now, for the most sensitive areas around your eyes and lips, new **B-21 Line Reducing Lip Cream** and **Pure Performance Eye Cream.** Much more than a quick fix, these are powerful helpers that will give you visible results. At Orlane in all our stores.

It's true, you really can fight wrinkles, and Mr. Roy Karrell, V.P. Orlane Institute of Beauty, will show you how. He's an authority on corrective/reconstructive makeup and the care of skin. He'll give you his expert advice during your private clinic consultation (appointments are limited). Clinic registration fee, 25.00, applicable to an Orlane facial. **Clinic week: March 18-24;** for Mr. Karrell, March 22-24. Call 705-2876 and speak with an Orlane skin specialist. On the Balcony, New York.

bloomingdale's

Orlane: B-21 Line Reducing Lip Cream, .33 fl. oz. 12.50
Pure Performance Eye Cream, .33 fl. oz. 10.00

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DANCERS' OWN SECRETS FOR A BEAUTIFUL BODY!
★ How to stay young and supple in just 20 minutes a day—the way Broadway dancers do ★ Count on rave reviews in just 30 days! ★ With photos throughout, only $2.95
THE BROADWAY WORKOUT
by SHELLY RANN
Photo ©1983 Cosimo
DELL TRADE PAPERBACK DTP

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need an F.B.I. investigator to find one word in there ... expressing concern about people in trouble."

This is the kind of charge that can hurt in a Democratic race, and Hart has climbed down to answer it. Sometimes he says that "Mondale knows this isn't true," but more often, to avoid being drawn totally into the pit of intraparty warfare, Hart cleverly uses Reagan to hit back at Mondale. In Birmingham last week, Hart accused Reagan of having a "cruel and heartless administration, people who fundamentally don't believe there's homelessness or hunger or need in our society." Hart's audience was invited to know that Hart *does* care about such things, and its applause indicated that his tactic worked.

A corollary to Mondale's overall attack involves civil rights, and last week Mondale trotted out Martin Luther King Sr. to endorse his candidacy. Hart responded with a line that further illustrates the thrust of his past-versus-future argument with Mondale, a line that reveals how completely Hart has been able to incorporate his every utterance into the overall posture of his campaign. "The question today," said Hart, "is not whether Rosa Parks can ride in the front or the back of the bus [Rosa Parks was the Alabama woman who fought to integrate public transportation], but whether Rosa Parks's grandchildren can own and operate the bus company."

A local reporter asked Hart if he was responding to Mondale's charges of insensitivity, and Hart, who obviously was doing just that, denied it. "It's not a response at all," said Hart. "I bring these subjects up all the time. I'm afraid its only in the last few weeks that Vice-President Mondale has been listening." Point made; goal scored.

In general, Hart is careful to strike back only after Mondale's charges can no longer be safely ignored. His method reminds me of a tacking duel in the America's Cup yacht race, where the leader cautiously changes direction to "cover" the trailing boat's desperate moves.

Hart's rhetoric is basically the same no matter where he is, but in the South, some adjustments have been made. In New England, when Hart is asked about his meteoric rise, he invariably talks about the "conventional wisdom" being wrong. In the South, he plays to the region's anti-government sentiments by saying that it's the "Washington establishment" that misperceives events. Hart's also taken to playing up his military-reform proposals in the South, although he's riding the wave rather than trying to manage it. Last week, for example, when a report about the army's lack of readiness surfaced, Hart simply mentioned it in passing. If he'd had time to kill, Hart would have crafted a daylong

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attack on the report, designed to dominate the evening news.

The Kennedy analogy, which one might have expected to be toned down for southern consumption, hasn't been moderated at all. The gestures are all there: Hart's hand is in his jacket pocket; he fiddles with the jacket's button; he smoothes his hair, never wears an overcoat, and jabs the air with his thumb and finger held together. The words are there, too: "new agenda," "new vision." And the straight-out comparisons: "My campaign is a challenge to give something back, to offer more than just your own material success . . . to care." And lest we forget which candidate is on the side of the angels, Hart says, "We used to have candidates and presidents who asked what we could do for our country. Now we have candidates who promise everything to everybody"—a formulation that unfavorably compares Mondale with Kennedy, just in case some dolt has missed the point.

A problem for Hart, if not now, then certainly if he eventually becomes the nominee in a fight against Reagan, is the cost of Hart's own promises. At various times over the past few weeks, Hart has urged that hunger among children be wiped out by the end of the decade, not only in the United States but "on the planet." He's gone on and on about rebuilding the nation's infrastructure, ending acid rain, and cleaning up toxic waste, to mention just a few. When he was pressed for an accounting in Tampa last week, Hart said only that "we have people working on" the figures. To Morton Kondracke, of *The New Republic,* a Republican-campaign commercial came instantly to mind. "It'll be a variation of the old cash-register one," predicted Kondracke. "The Reagan people will keep totaling up the cost, and Gary Hart will be made to look like the biggest spender of all time."

Kondracke's right, of course, but Hart's innate shrewdness leads one to guess he'll get around this potential problem with ease. And that he'll probably get around Walter Mondale too—barring a major scandal or inflated brouhaha over his name or age. Hart is not a media creation. He's smart, quick, and substantive. He will never be successfully portrayed as a lightweight. And even though he's rarely electrifying, he knows that "John Kennedy didn't become charismatic till he started winning elections."

The embrace of Hart by many Democrats, quite possibly enough to land him the nomination, is like falling in love. And anyone who's ever been there—and who hasn't?—knows that logic and reason don't apply. It just happens, and it's often inexplicable. And that's what's happening to—and for—Gary Hart. Some people are falling in love. ■

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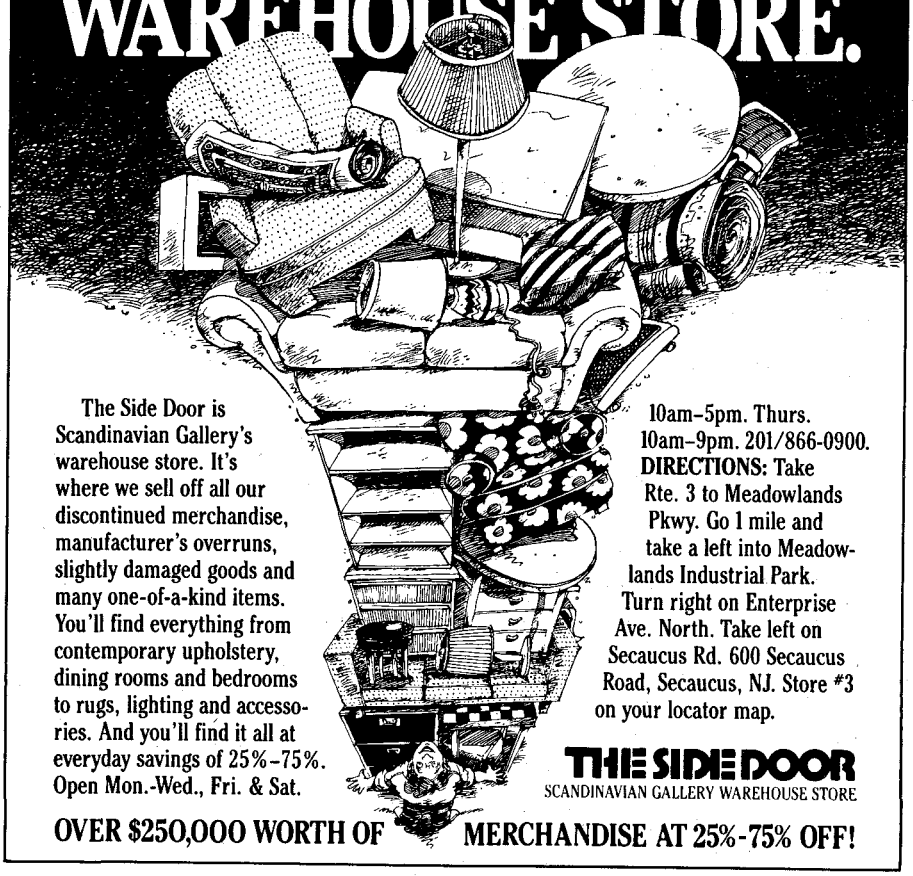
WAREHOUSE STORE.



The Side Door is Scandinavian Gallery's warehouse store. It's where we sell off all our discontinued merchandise, manufacturer's overruns, slightly damaged goods and many one-of-a-kind items. You'll find everything from contemporary upholstery, dining rooms and bedrooms to rugs, lighting and accessories. And you'll find it all at everyday savings of 25%-75%. Open Mon.-Wed., Fri. & Sat. 10am-5pm. Thurs. 10am-9pm. 201/866-0900. **DIRECTIONS:** Take Rte. 3 to Meadowlands Pkwy. Go 1 mile and take a left into Meadowlands Industrial Park. Turn right on Enterprise Ave. North. Take left on Secaucus Rd. 600 Secaucus Road, Secaucus, NJ. Store #3 on your locator map.

THE SIDE DOOR
SCANDINAVIAN GALLERY WAREHOUSE STORE

OVER $250,000 WORTH OF MERCHANDISE AT 25%-75% OFF!

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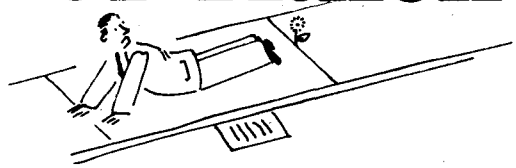
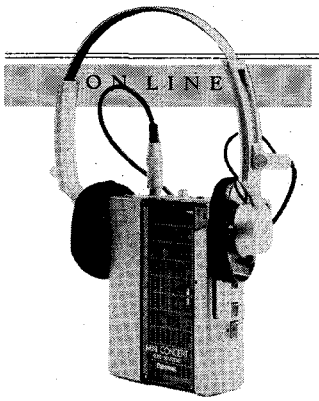
FAST TRACK





ON LINE

SONY HAS COME UP WITH new high-performance headphones that markedly enhance the pleasure of listening to music.

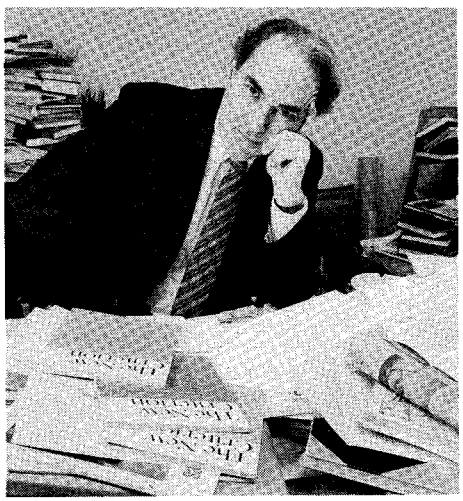
The MDR-CD5 and MDR-CD7, made for Sony's compact-disc player, also do wonders when used with either a home stereo or a portable cassette player. Features include an extremely wide dynamic range and improved treble and bass response. The newly designed cushioned ear pads are comfortable and keep out surrounding noise.

The list price for the MDR-CD5 is $99.95; the MDR-CD7, $120. But Jems Sounds and other stores around New York are carrying them at a discount. J.E.

BRIEF LIVES

THE NEW ART OF HILTON KRAMER

WHILE THE REST OF US HAVE BEEN LOAFING about, glued to this week's dopey TV mini-series, trying to remember the last time we heard anyone use "the New Criticism" in a sentence, at least one mandarin has been fanning the still-glowing coals of High Culture.



Two years ago, Hilton Kramer left the New York *Times*, where he had worked for seventeen years, nine of them as the paper's art critic, and started a monthly magazine of his very own. *The New Criterion*—named after T. S. Eliot's journal—proclaimed Kramer's neoconservative allegiance in its debut issue: The editors bemoaned the "fateful collapse" of "critical standards" and "orthodox leftist pieties" in criticism and literature—all the sad, soggy result of "the insidious assault on mind" that was the sixties. Seventeen issues later, the magazine has taken to stiff task avant-garde deconstructionist critics, Grant Wood, Sam Shepard, Julian Schnabel, the Bloomsbury group, and Marsha Norman in tones sometimes as shrill and snippy as a spinster aunt's, but always lucid and provocative. Contributors have included Cynthia Ozick, Mark Helprin, and Walker Percy.

Kramer, 55, and a staff of five work out of a snug, modest suite on Seventh Avenue. The other day, from behind a desk heaped halfway to the ceiling with books and magazines, the critic—far better-humored than some of his *New Criterion* essays would suggest—chatted briefly. "I loved being at the *Times*," he said. "But with two or three or four deadlines a week, finding time to read a 400-page book is a *problem*." The big reason he left to start his magazine, though, "was because I wanted to read it."

The magazine, he says, now has about 12,000 readers (who pay $3.50 for an issue, or $27 for a year's subscription). Fans have popped up as far afield as Seattle, where, on a recent trip, Kramer was rushed by readers demanding that he autograph copies of the premier issue. What they are grateful for, says Kramer, is criticism unburdened by jargon. "So much criticism is unreadable because the thoughts are unthinkable."

According to Kramer, there may be a sliver of light at the end of the cultural tunnel. He reports that while the recent Modern Language Association convention was a hopeless affair—"terribly sad, like a hitch in the army"—deconstructionist criticism, academia's darling, "is dead in Paris. The news just hasn't reached the provinces yet." JENNIFER ALLEN

STREET SEEN

Bread Line

WHAT'S HARDEST ABOUT THE strike, say the bakers on the picket line, is the buttery fragrance of croissants drifting out the pastry-shop door. "But you won't catch me buying any," said one.

The croissants in question belong to the Patisserie Dumas, the object of one of the longest strikes in New York history. Workers at Dumas's three East Side shops walked out in October 1982, about six months after joining the baker's union, claiming that owner Michel Dumas was negotiating in bad faith. (Dumas denied this charge.) The union has been paying the pickets—only three of whom worked at Dumas—$135 a week to man the lines.

The case goes before the National Labor Relations Board in April, but the bakers don't see a quick

resolution. And one well-dressed customer confessed that "the strikers have been here so long I hardly notice them. Besides, Dumas makes the flakiest croissants in town." ERIC POOLEY

Photographs: top, Roberto Brosan; center, © 1984 by Thomas Victor; bottom, Don Hamerman. Illustration by Guy Billout.

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MR. PEEPERS'S NIGHTS

Spaghetti (and Caviar) on Sunday

THE WAITRESS WHO TOOK MY COAT was in drag. I knew it would be a special night on Park Avenue.

Judy Green gave a party for her friend Suzanne Goodson, who had just passed her bar exam. The guests were in a benevolent Sunday mood, as though they still had on their corduroys and country shoes. Mark Goodson, Suzanne's ex-husband, grinned at me from an unmissable photograph on a front table.

"I wonder what other surprises Judy has for me," Suzanne said to Danny Zarem.

Here was the Green apartment all high-English cozy with plump chintz furniture and haughty little King Charles spaniels on the paneled walls, tiny tremulous orchids shivering in pots, and Victorian silver frames on every surface, filled with famous friends in family poses. Frank Sinatra in a blue silk robe, with a ridiculous Italian skullcap jammed on his head as though he had just come out of Judy's Southampton kitchen with a batch of midnight spaghetti sauce. Everyone tonight was dressed artfully careless, which in this set meant anything from Suzanne Goodson's seriously sequined tunic, to Lyn Revson with a two-pound jeweled beastie around her neck, to young, hairy English director boys, to the Zarem *frères* in tweeds, and to glamour girls like Cecelia Peck in their indispensable little black dresses. Cecelia told me about this clever game her group is playing called "I Have Never . . ." For instance, she said, you might say, "I have never sucked toes," and if the others have, they must each pay you a dollar.

I thought about all the things I have never done and immediately plunged into gloom and the caviar.

Around me was a healthy mix of age and youth, wild success and recent failure. To make it truly Sunday, there were even portions of the *Times*, like the Sidney Grusons and the Frank Riches (but with none of the oppression of unread sections). Gary Cooper's daughter, Maria Janis, nodded to Gregory Peck's daughter. There was a dermatologist warning Ann Downey about her sunburn. Louise Melhado, Bern Rose, and Norris Mailer intensely discussed nursery schools. Mark Rydell said that Mel Gibson had a perfect hick accent in his new movie, *The River*. Rex Reed told Carl Bernstein he wanted to write a trashy Hollywood novel and make money. "We all have to write about what we know," said Carl. "I wrote about what I knew, my wife wrote about what she knew—me." Norman Mailer said he had been discussing Gogol's *Dead Souls* with a group of Wall Street Republicans. Even though his listener looked blank, he continued, "You remember the plot, don't you?" "Refresh my memory," the woman said. And he flicked his eyelid as he does when he must educate yet another evening fool.

We lined up for dinner in one of those successfully redone kitchens where four little maid's rooms get gutted and one must live with the contractors and wires hanging and screaming fits every morning when no one shows up, but then, it's not merely a kitchen but a whole other home, it is so perfect. Two mortal enemies said hello on the salad line. The waiter tried to serve the spaghetti with one hand properly tucked behind his back. The hefty drag-queen waitress handed everyone silver.

"What is this? A minyan?" said Judy Green, approaching Martin Gabel, Jule Styne, and Billy Rose.

"It's been a very pleasant crossing," said Jule Styne. Mailer gave a toast to Suzanne and Judy. "She adores Judy Green," he said. "She told me, 'If you must be a bitch, Judy knows how to do it.' " And he was sorry as soon as he said it, but no one took offense because they all knew Judy and how salty she is, but really kind and serious, too, in the way she leaves at 7:30 each morning to go up to her garret and finish her novel, "Paradise," for Knopf.

After dinner, Jule Styne sat down at the piano, and Judy made a speech about Suzanne's going from "barmaid to bar-made" and gave her a giant gavel. Then, sort of to the tune of Styne's "Everything's Coming Up Roses," she sang, "You had a dream . . . /And did it come true, Suzanne / They thought you were through, Suzanne / . . . You had Beekman / Goodson-Todman, beside / That sure peeked 'em / But dumping those millions just freaked 'em" and so forth into a bit of tastelessness, but again everyone laughed.

"My staff has been with me a very long time," said Judy, "and now here's Belle," and out came the drag-queen waitress in a gown and marabou robe shaking her Nair-ed and taped-up bosom as a record played "I Am What I Am."

"With those tits it was hard to be sure," said Liz Smith.

Then, to change the tone, Jule Styne played "Small World," "Time After Time," "Never-Never Land," "Make Someone Happy."

"It's like writing 75 novels that are good," said Carl Bernstein.

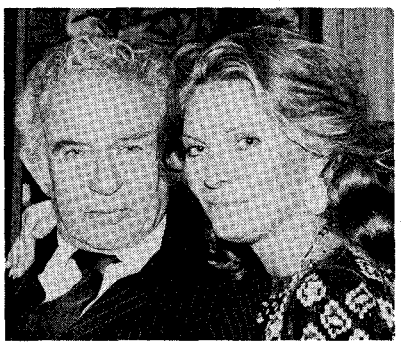
"You've done all the Sinatra songs, how about Doris Day's?" Rex Reed said to Styne.

"She never even gave me a necktie," said Styne.

It was one of those evenings that worked. As Judy Green said, "It looked throwaway, but it was all by design," and, of course, it was Sunday.

Green and Styne

The waitress



Mailer and Goodson

Photographs by M. Rosenthal.

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L.A. TELEX

The Volvo Imperative

IT ALL BEGAN AT THE VALET-parking stand. The photographer and his wife were standing outside a party with every other photographer in town, watching the Volvos ("The Volvo," explains the wife, "is *the* Los Angeles

photographer's car") being delivered to their owners. Finally, the attendant drove up with the couple's little Honda Civic.

"Oh, my God," the photographer's wife heard her husband mutter, and in that moment she knew exactly what was going to happen. A week later, he pulled into their driveway in a new white Volvo Turbo he had agreed to buy from a friend for $22,000.

To understand valet parking is to understand why so many people in Los Angeles have so much money and ego invested in their cars. Every major restaurant and every major party has valet parking, and everyone seems to own a Mercedes. So the fear of being embarrassed at one more valet-parking stand drives people to spend far more money on a car than they can afford.

Which is exactly what happened to the photographer. While he waited for a car loan to be approved, he and his wife argued. He told his wife the car was important for his image. His wife told him image didn't buy groceries. To prove his point, he told her he had had lunch at Chinois with an important art director. When the attendant drove up with the Volvo, the art director told him it was "very chic."

The photographer had had the car only two weeks when his bank refused to lend him the $22,000. He had to give the car back to his friend. A week later, he took his wife out to Jimmy's for a birthday dinner. He parked his Honda down the street.

JEANIE KASINDORF

PRICES

HERE'S WHAT SOME THINGS cost around New York last week:

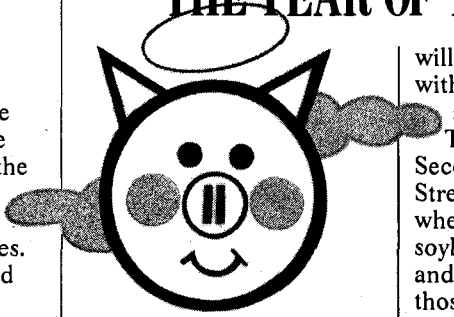
☐ Raw loft with 2,100 square feet of space on 12th Street between First Avenue and Avenue A, $126,000.

☐ Anjou pear, at Lucky Market (743 Second Avenue), 57 cents.

☐ Cotton boxer shorts for men or women, at Comme des Garçons, 116 Wooster Street, $40.

CHOW

THE YEAR OF THE PIG?



COME MAY, SZECHUAN EAST, a citadel of spiciness for thirteen years, will assume a new life as Pig Heaven, with a menu that's 80 percent pork.

Restaurateur David Keh, who owns Auntie Yuan and Uncle Tai's, got the inspiration for his newest place on a recent trip to China. Some of the dishes he came across there, including steamed pork with cabbage and velvety pork-bone soup, will be on the menu, along with a more conventional suckling pig.

The restaurant, at 1540 Second Avenue, near 81st Street, will open at 11 A.M., when you can get congee or soybean soup for breakfast, and close at 5 A.M. During those long hours, orders can also be placed at a take-out section called Pig Out.

"It's time New Yorkers had a frivolous place to go," says co-owner Ed Schoenfeld. "While the food's going to be serious, we're planning on being irreverent everywhere else." So the interior will keep beams and bits of plaster from the old Szechuan East days. Says Schoenfeld, "We want it to have that barnyard feeling."

E.H.

SHOPPING

FUR LOVE AND HONOR

OKAY, NOW I AM A successful career woman, and there are three symbols of success I have coveted since I was thirteen—a two-bedroom Park Avenue apartment; a charming, distinguished suitor; a fur coat. The first two, we know, have become as accessible as moon rocks. But I *can* get a fur coat, especially wholesale. So a recent Saturday finds me at the Seventh Avenue showroom of Mrs. C.

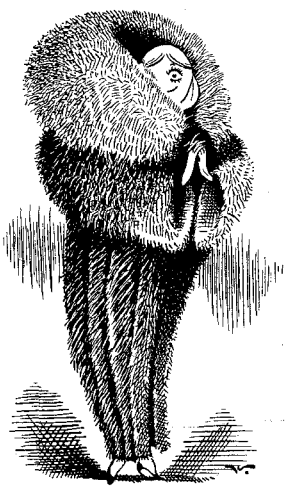
"You want brown, I got brown. You want black, I got black. I got white, too, you want white?"

"I don't want white, Mrs. C."

"How do you know what you want? You're a kid. Put it on, live a little."

The minute the white mink with the huge silver-fox collar drops onto my shoulders, I become too embarrassed to look at Mrs. C. It is the most colossal sex experience I have ever had in my life, including the ones with another person.

Suddenly, I have become a blonde from California. A great conceptual block lifts, and I see how I could have



answered my question of 1968—"How could she marry that ugly little Greek?" But no, I am a working woman; I cannot walk through the next ten years in a trance.

"Please, Mrs. C., black."

The black mink causes waves of excitement and conflict to surge through my mind and body. On the one hand, I look like I can get a table at Le Cirque without a reservation. On the other, I am sure that the week after I buy it, I will lose my job and get sarcastic looks from interviewers when I show up in my mink coat. I remain suspended between fear and exhilaration for about twelve seconds.

"I think I've found Mr. Right, Mrs. C. What can you do for me?"

"I'll give you 200 off the ticket—believe me, it's the best I can do. You got the bargain of bargains today."

"I believe you. Listen, I have to be careful with this, I shouldn't sit on it, right?"

"No! Are you crazy? Sit on it, throw it on the floor, it's yours to abuse! Look, honey, coats are like men—the worse you treat them, the better they like it."

RHODA KOENIG

Illustrations: top, Robert Risko; bottom, Michael Witte.

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BY RUTH GILBERT

RUTH RECOMMENDS

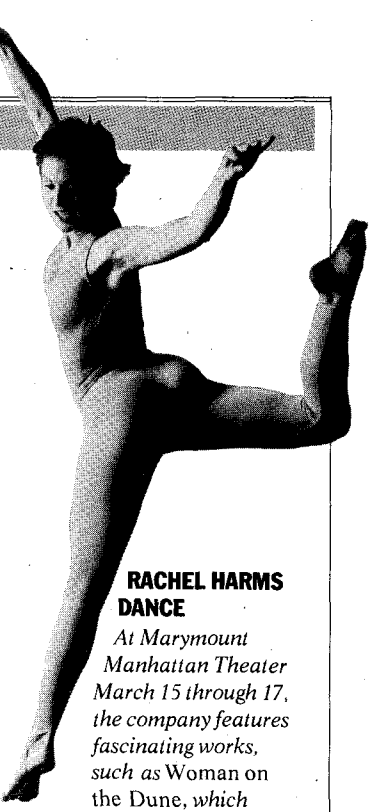
Frank Sinatra, Luciano Pavarotti, Diana Ross, Montserrat Caballé, and other glamorous talents join in a Radio City Music Hall benefit concert for Memorial Sloan-Kettering Cancer Center March 18.

'THE PHOTOGRAPHIC MOMENT'

Mary Humphrey Baldridge's play tells of a stifling summer on a farm and of the brothers and sisters—unmarried, un-young, and unhappy—who live there. It opens March 16 at the Neighborhood Group Theatre.

JIM HARTUNG

One of America's greatest gymnasts joins athletes from more than a dozen countries in the McDonald's American Cup Gymnastics Championships at Madison Square Garden March 17 and 18.



RACHEL HARMS DANCE

At Marymount Manhattan Theater March 15 through 17, the company features fascinating works, such as Woman on the Dune, *which has Rachel herself skittering over the sand.*

DEBBIE SHAPIRO

Evenings she co-stars in the Broadway musical Zorba; *at midnight she's moonlighting at Freddy's Supper Club March 15 through 17. Debbie's voice is full of power, and she sings blues, pop, and Broadway tunes.*

'LA FORZA DEL DESTINO'

Verdi's stunning opera reenters the Met's repertoire March 15 with Giuseppe Giacomini (left). You can also catch it on WQXR, March 24 at 2 p.m. Get your handkerchiefs ready—it's a sad story.

Photographs: left, Richard Bush; top right, Lois Greenfield; bottom left, Marc Raboy; bottom right, J. Heffernan.

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NEW YORK

STRICTLY PERSONALS

Romance in the Want Ads • By Patricia Morrisroe

IT WAS NEW YEAR'S EVE; AND SUSAN KORNHAUSER DIDN'T have a date. But she did know at least 97 men who wanted a serious, committed relationship. Among Kornhauser's suitors were two dozen doctors and lawyers, several psychotherapists, a vice-president at Merrill Lynch, an electrician who looked like Tom Selleck, and a concert pianist about to make his debut at Carnegie Hall.

"I was deluged with offers," says the 34-year-old lawyer. She reaches inside her knapsack and pulls out 97 envelopes. Inside are love letters from men who have scrawled their deepest fantasies on everything from corporate stationery to résumés, business cards, book jackets, and office receipts. At least half sent photographs, which ranged from simple Polaroid portraits to action shots of men water-skiing, dancing the hora, and eating egg rolls at a Chinese restaurant.

While the men represented a wide variety of physical types, they had one thing in common: Most wanted to marry Susan Kornhauser, although none had ever met her. Like all the women in *New York*'s "Strictly Personals" column, she was merely a string of adjectives held together by a box number.

"When I initially placed the ad, I never dreamed I would get that many responses," she says. "On New Year's Eve, my girlfriend and I spread all the letters out on the floor. She had recently registered with Jewish Singles, a 24-hour phone dating service, so she had names and numbers, too. For the next few hours, we sat around and exchanged men. It was sort of like trading baseball cards. I'd say, 'He's too short, you take him,' or 'He's not your type, give him to me.' In two months, I had 40 different dates. It was pretty amazing."

Kornhauser is one of thousands of professionals who have recently discovered personal ads. Once considered the exclusive domain of social misfits and sexual deviants, the personals are rapidly becoming a respectable method of making social connections. In the past three years, the number of such ads in popular outlets like the *Village Voice* and *The New York Review of Books* has almost doubled. *New York*'s "Strictly Personals" section, begun in September 1982, has grown to a weekly average of 85 ads.

The trend has not only made money for magazines and newspapers but has also given rise to at least five how-to books and numerous seminars. Last month, the *Village Voice* sponsored a "Let's Get Personal" workshop at which 400 people listened to a panel of experts. Every month, freelance writer Ronnie Shuman has a "Personals Party," which functions as a kind of slumber party for grown-ups. Over a thirteen-course Chinese banquet, women are invited to trade notes on their dates and learn how to avoid what Shuman dubs the "weirdos" and "losers." A group of professional women in Westchester regularly advertises in *The New York Review of Books*

Susan Kornhauser

Single, Jewish Female Attorney—Attractive, strawberry blonde, slender, early 30's seeks to change the life of a single Jewish business or professional man, 32-42, who is sincere and marriage-minded. Photo/phone.

Attractive Jewish Widow

MOST OF THE MEN WANTED TO MARRY SUSAN, THOUGH NONE HAD MET HER.

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Photographed by Larry Williams.

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for single men who would like to come to brunch ("Get together in the comfortable setting of one of our homes, without the constraints and anxieties of one-on-one encounters").

PERSONAL ADS HAVE ALWAYS ATTRACTED A LARGE audience. Addictive as soap operas, they were read and enjoyed by people who vowed they would never do such a thing but were fascinated by those who did. All those attractive and sincere "DWF"'s and "SWM"'s, who sold themselves in the classified-ad section like used cars—were they as advertised? If so, why would "Nice Jewish Doctor" be sharing space with "Transsexual Nylon Fetishist?"

"Anytime I was at a party, the conversation would immediately turn to personals," says John B. Evans, publisher of the *Village Voice*. "Everybody wanted to know about them. Usually they would turn up their noses and mutter a few words of sympathy for the poor, pathetic human beings who had to resort to advertising. By the end of the evening, they were whispering in my ear, 'So John, tell me, do they *work?*' "

Though the personals still attract very disparate types, from prisoners in search of pen pals to executives in search of an extramarital affair, they are increasingly filled with people looking for a relationship. And according to a *Village Voice* survey, those people tend to fall into three professional categories: doctors, lawyers, and dentists. Those who respond tend to be similarly upscale. A recent ad in *New York* drew responses from four surgeons, ten lawyers, five college professors, two executives from ABC and Time Inc., a psychiatrist, two journalists, and a foreign-policy adviser. "They're the people your mother always wanted you to bring home," says Evans.

Martha Wakefield

Adventuress At Large—Successful MBA, world traveled, single, classy, WASP, 31, pretty, slim, independent, bright, down to earth, who loves NYC, exotic dining, the arts, dancing, rock'n'roll, mountaineering, skiing, sailing, etc. Seek sincere gentleman in kind for fun and romance possibly long-term relationship.

MARTHA WAKEFIELD SAYS, "THE ENTERTAINMENT VALUE ALONE IS WORTH THE PRICE OF AN AD."

Still, actually meeting these people can sometimes be nerve-racking. Les Degen, 30, a salesman, placed an ad in *New York* at the encouragement of his roommate, Edward Baig, who writes for *Fortune*. "I had done it myself," says Baig, "and I was pleasantly surprised by the results." Degen, however, had mixed feelings. "My parents are conservative," he says, "and I thought they might disapprove. But once I received the replies, I showed them to my mother. 'These women sound terrific,' she said. 'If this bunch doesn't work out, I'll pay for the next ad myself.' "

Luckily, that wasn't necessary. Degen met Gail Stein, an elementary-school teacher from Long Island, who responded to his ad last September. By December, they were engaged, and now the wedding is set for June. "It's been like a fairy tale, although it was tough going at the start," he says. "Gail lives at home with her parents, and when I went to pick her up on our first date, I wasn't sure what to say. I didn't know if she had told her parents about the ads, and that maybe I was supposed to be a friend of a friend. But I didn't have to worry. When I met her father, he said, 'You must be personal ad number two.' "

Dr. Penny Miller* was also worried about what her parents might think. A member of the faculty at Columbia University's School of Public Health, she originally told them she had met her husband through friends. Actually, they were introduced through an ad she had placed in the *Village Voice*. "I thought it was an adventurous, fun thing to do," she says. "And if nothing else, I'd meet a few interesting new people."

"Except it took her five months to meet me," says her husband, Matthew Miller*, a pediatrician who practices in New Jersey. "I answered the ad in the spring, and then I didn't hear from her. In the meantime, I'd moved to another town and started my pediatrics practice. Months later, I get a call from Penny. 'Well,' I said, 'I sure must have been high up on your list.' But secretly, I was flattered she took the time to track me down." Two years later, the Millers were married, and now they have a one-year-old daughter. "By the time I told my mother I met Matthew through the *Voice*," Penny says, "so much had happened that no one cared."

Since personal ads are just now moving into the mainstream, there is still a lot of concern about the potential stigma. "A lot of people include apologies in their ads," says Kathy Metzger, classified-advertising manager of *The New York Review of Books*. "They'll write, 'I'm not the type who usually places personal ads, and I hope you're not the type who usually answers them.' "

This attitude can be traced to the 1960s, when alternative publications such as the *Village Voice* frequently ran ads that were geared to people with odd sexual inclinations. Within the past seven years, these have been largely supplanted by more-conventional ads. "Personal ads are an accurate barometer of the times," says Raymond Shapiro, business manager of *The New York Review of Books*. He studied them for 30 years and included some of the more colorful ones in his collection, *Lonely in Baltimore*. "From the thirties to the fifties, there was very little in the way of personal advertising," he explains. "Except for the underground porno magazines, *Saturday Review* was the only publication that carried them, and eventually they stopped doing it."

But personals made a big comeback in the sixties. "It was

* *Name has been changed to protect the subject's privacy.*

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the age of social exhibitionism," Shapiro says. "Everybody was letting it all hang out in other ways, so suddenly it was okay to display oneself in print." The ads reflected a more liberated attitude toward sex and a faddish interest in astrology and Eastern religions. "In those days, it was very important to be 'self-aware,' " says Shapiro, "so you'd get ads like: 'Astrologer, 27, psychology student, desires to establish non-superficial friendship with sensitive, choicelessly aware persons who are non-self-oriented, deep, and wish to unearth real, person-ness relationships.' "

UP UNTIL THE MID-seventies, five of the most popular references, Shapiro says, were to the Pill, open marriage, one-night stands, vasectomies, and drugs. Two words that were studiously avoided were "commitment" and "children." But in the last four years, Shapiro has noticed that the word "marriage" has come on strong. "People used to write, 'Don't want to raise a family,' " he says. "Now they say, 'If you're not interested in kids and a relationship, don't bother to answer.' " John Evans sees this same attitude reflected in the *Village Voice* survey. "Eighty-nine percent of our advertisers specified they were looking for something permanent," he says.

And the ones who aren't searching for a committed relationship may be at a real disadvantage. "I've never met so many marriage-minded women in my life," says Edward Sale, a frequent advertiser. "I've been divorced several times, and I'm not interested in getting married again. But the minute I tell this to the women, forget it, they won't go out with me."

While much of this can be related to a return to traditional values, there is another consideration. Within the past few years, people have become increasingly aware of the health risks of casual sex. "I'm clean" is a phrase that keeps cropping up in ads and responses. As one man wrote, "I'm 53, no herpes, no AIDS, no syphilis." "Placing a personal ad may not be as romantic as seeing a beautiful stranger across a crowded room," says an Upper East Side professional in his early forties. "But today, that stranger probably has venereal disease. Most of the women I've met through the ads are very respectable. They usually don't take drugs, and they don't jump into bed with strangers."

This health concern is particularly evident in the personal pages of homosexual publications such as the *New York Native*. While many of the ads are quite graphic, with a heavy emphasis on bondage and sadomasochism, an ad director, who declined to be quoted by name, says that a growing number of men are also looking for long-term relationships. "More than half are searching for life mates," he says, "even if it's on a one-to-one sexual basis. AIDS has really scared a lot of people, and they're being much more selective about how and where they meet other men. Finding someone through an ad involves a much more careful screening process than picking up a guy in a bar at two in the morning."

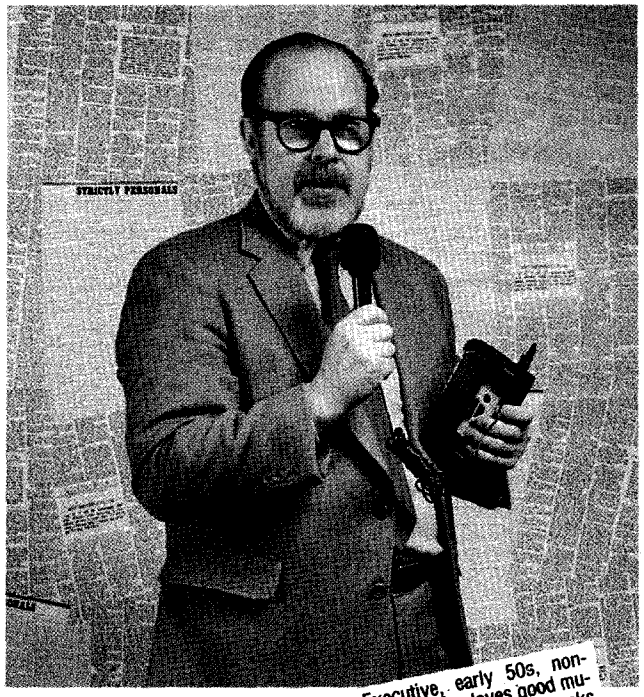
According to John Evans, personal ads are a direct descendant of the medieval European valentines. "In the old days, women would receive notes from anonymous admirers," he says. "This is the same sort of thing. You place one ad, and suddenly 50, maybe 100 strangers, are sending love letters. I know people who write ads just to get the mail." Susan Block, author of *Advertising for Love,* relates the personals trend to the mail-order-bride ads that appeared in northeastern newspapers during the late nineteenth century. "Personal ads have always flourished when social connections break down," she says. "All those men who went West quickly discovered it was pretty lonely without women. Except for the Indians and a few prostitutes, there just wasn't anybody else. Consequently, the men advertised for wives, who traveled 3,000 miles on the strength of a photo and a few letters.

"Today, we're like the early pioneers," she says. "We're constantly on the move, and frequently couples are going in opposite directions. It used to be that when a man was transferred, the woman would automatically go with him. But not anymore. Now she'll break off the relationship rather than relocate and potentially suffer a career setback."

Then you have the other scenario: professionals who stay in one place, but who don't have the time to meet anybody. "And if they had time, where would they go?" Block asks. "A bar? A church social? We've got 59 million singles in this country, and our society does absolutely nothing to bring them together. No wonder people are taking charge of their social lives."

The problem is made worse by the diminishing number of social outlets for singles as they get older. It is no coincidence that the majority of people who place ads are in their thirties and forties. Never married or newly divorced, they are too old to rely on their college friendships, and too high up on the professional ladder to risk an affair at work.

"Socially, I felt pretty lost," says Martha Wakefield, 31, who is a controller for a midtown financial firm. "I'm a very active person, and I had no problem meeting people during college out West. We'd go backpacking and camping, and I even spent time mountain climbing in the Himalayas. But



Mike Deskey

East Side Executive, early 50s, non-smoker, sense of humor, loves good music, movies, puns and cats seeks Manhattan woman for cozy weekends and exploring NYC.

Energized - I 29 SJM developed sense of humor, enjoy living. MBA successful ca-

DESPITE MEETING A PROSTITUTE AND A "GERMAN GOVERNESS," DESKEY KEEPS ADVERTISING.

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once I moved East, my options began to shrivel up. I didn't want to date anyone in the office, and even though I do volunteer work for the New York City Ballet, the only people I met were boring businessmen. I tried the clubs—like Heartbreak and Limelight—but all the guys are in their twenties, and who wants a lover who looks like Boy George?"

Wakefield says she decided to place an ad after an eight-month sabbatical from dating. "My father had died," she says, "and I didn't feel like going out. But after a while, I figured I'd better line up a few dates, and personal ads seemed as good a method as any." She opens her briefcase to reveal three neat stacks of letters. They represent what Wakefield calls the "Good," the "Maybes," and the "Total Rejects." She pulls several pictures out of the last pile. There's the vice-president of a corporation who is sitting on his bed wearing fluorescent bikini underwear, and an airline pilot, dressed in camouflage fatigues, who is crouched in the woods with his arm around a wild boar. "The entertainment value alone is worth the price of the ad," she says.

Over several weeks, Wakefield went on seven dates, including one with an ex-boyfriend who unwittingly answered her ad. "I had a friend call him up so he wouldn't recognize my voice," Wakefield says, "and she arranged a meeting for us at a local restaurant. When he walked in, I was sitting at the bar. Since we hadn't seen each other for about a year, he was very surprised to run into me. But all during our conversation he kept his eye glued to the door. Finally, he told me that someone from his office had fixed him up on a blind date. I said, 'Does she happen to be attractive, sincere, in her early thirties, and someone who likes camping, hiking, and other outdoor activities?' Then I pulled his response from my pocketbook. 'You know, when I read that ad,' he told me, 'your image flashed into my mind. But then I said, "Why would she be doing that?"' "

Though Wakefield didn't meet anyone she wanted to date more than several times, she believes the experience was a positive one and says she would do it again. "Except for a man who claimed he was from the Department of Defense, and would call me up at all hours to discuss the weapons situation in the Mideast," she says, "I met some terrific, relatively sane people. I see one man a few times a month for dinner, and we've become friends. If nothing else, it's an easy way to expand your social network."

THAT'S WHY PERSONAL ADS ARE PARTICULARLY attractive to those with limited amounts of time. "People with high-powered careers can't spend their evenings on barstools flapping their gums in the air," says John Evans. "They're too busy getting ahead in the world. Everybody thinks these people are losers, when actually they're winners. And winners don't always have the energy to focus on dating."

"For the past few years my life has been pretty hectic," says Dr. Mark Levine *, a 32-year-old surgeon who lives in Staten Island. "I went to med school in San Francisco, studied in London, and then spent the next year working in five different cities. Now I'm busy building a practice. After a day in surgery, I hardly feel like jumping into a cab and heading to a disco. Usually I just watch the news and go to sleep."

Like many people in demanding professions, Dr. Levine worries about his inability to combine a career and a social life. "Sometimes I think that maybe I should cut down on my patient load," he says. "Maybe all this work is some kind of a cop-out. But my patients depend on me, and I love my career. It's a real dilemma. A lot of my friends are married and have children, and I'm scared I'm going to miss out on that experience."

Dr. Levine says he decided to place an ad in *New York* after one particular relationship ended painfully. "We met in the Hamptons," he explains. "She treated me like a doormat. After it was all over, I moped around for months. It was pretty discouraging, because I knew I'd have a hard time meeting somebody else. When a friend suggested advertising, I figured I had nothing to lose."

While personal ads haven't eased his work schedule, at least they've made the dating process a little easier. Describing himself as a "Sensitive, Jewish Surgeon," he was immediately deluged with 300 responses. "I was flabbergasted," he says. "I got letters from mothers who wrote, 'My daughter would kill me if she found out. . . but she's a nice girl, and we'd love a doctor in the family.' "

Levine also received letters from corporate executives, opera singers, and other women whose credentials he calls "pretty incredible." "Now I just have to find the time to go out," he says, "instead of finding the time to find someone to go out with."

IF SOME PEOPLE CAN'T MAKE ROOM FOR A SOCIAL LIFE, others find city living so alienating they can't find a way to link up with members of the opposite sex. This is especially true for men and women who grew up in other parts of the country, where dating was an easier process. Although 36-year-old Alan Meyers*, a successful real-estate entrepreneur, has lived in Manhattan off and on for the past ten years, he still feels like an outsider. "I was raised in a little town in the Midwest," he says. "It was the kind of place where you'd spend Saturday mornings mowing the lawn and talking to your neighbors. Here in New York, the girl next door lives behind two double-bolted locks, and if you strike up a conversation with her on the streets, she's likely to shout an obscenity in your face."

Sitting at a popular singles restaurant on the Upper West Side, Meyers let out a long sigh. "Believe me," he says, "I've tried everything. Singles weekends at Grossinger's. United Jewish Appeal dances. Blind dates with women who looked like Attila the Hun. Every week, I kept on meeting more and more people who were not my type."

Meyers has a Ph.D. in history, an anomaly in the real-estate business, and says that he wants a woman who is both intellectual and spiritual. "Before I got into personal ads," he says, "I studied the other options, but there was something wrong with all of them. Video dating is too looks-oriented, and computer dating is phony. I suppose I could have joined a health club and tried to meet a woman while sweating on the Nautilus machines, but then your focus is on someone's body, and that isn't the best way to start a relationship."

For Meyers, personal ads are the perfect solution. "You get to sit back and read the responses," he says, "and they can give you a really good idea about what the person is all about. I got 30 letters, and the only problem was who to call first."

TODAY, PEOPLE CAN ADVERTISE IN A VARIETY OF publications geared toward their individual needs. The elderly can make contact with other singles through *Sweet 'n' Sexy Seniors.* American men who want submissive Asian wives can flip through the pages of the controversial *Cherry Blossom.* Countless other magazines and tabloids, from *Screw* to the *Swinger's Directory,* contain personal/sex ads. Many of these carry pictures of the advertisers, who are usually either naked or dressed in "erotic" getups, like black boots and garter belts.

At least fifteen local publications carry personal columns. These include *Chocolate Singles,* a bimonthly magazine for blacks, the *Mensa Bulletin, Metropolitan Almanac,* and *Single Life,* which offers a special exchange program with European publications for those seeking a long-distance romance. Nationally, the largest is a California-based magazine called *Intro.* Under its "RSVP" heading, it runs 1,000 ads each month, which are broken down state by state. While most advertisers live in Southern California, a growing number are

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placing their ads under the "Anywhere" rubric. This means they are willing to move to another state or country for the right man or woman.

"The personal pages are a microcosm of a publication's audience," says John Evans. "It's advisable not to advertise in anything you don't read." The *Voice* personals, he says, attract a lot of artists, musicians, and professionals whose incomes average $35,000 a year. "You get a real varied crowd," says a 35-year-old writer who placed an ad last month. "But you also get a lot of weirdos." He cites a woman who claimed she was a lady mud wrestler from New Jersey and described her biceps as "big as coconuts and just as hairy." "Maybe it was a joke," he says. "Or maybe it was for real. But whatever the case, I sure wasn't going to call her."

DESPITE THE RISK that it may connect you with a mud wrestler or worse, the *Village Voice,* which has been running personals for 28 years, has a large and dedicated following. An average ad costs $30, so it's cheap and reaches a wide straight and gay audience. Slightly more expensive is *The New York Review of Books,* where the average ad is $60. But the majority of advertisers in *The New York Review of Books*—unlike those in the *Voice* or *New York*—aren't readers of the publication. Over the years, the personal pages have attracted a separate audience, in which professional ballerinas, orchestra conductors, poets laureate, diplomats, and bored multimillionaires are likely to appear. Advertisers like these often seek English lords and ambassadors, and their taste often runs from the erudite to the kinky. Recently, a man who claimed he was a Harvard professor requested a woman who was familiar with "Malcolm's *Wittgenstein,* Strauss' *Electra,* Durrell's *Justine* and Plato's Retreat."

At $20 per line, *New York* attracts the highest percentage of upscale professionals, many of whom are Jewish. The magazine's advertisers seem to be the most marriage-minded, and the least interested in having casual affairs. "I met a lot of men who really wanted to settle down," says Lynn Davis, author of the *Lynn Davis Guide to Personal Ads.* "And I'm talking *primo* socioeconomic types. It was like 'the Mercedes is paid for, so now I'm looking for a wife.' I thought I'd never be able to find them through advertising, but they're certainly out there. Whenever anyone complains that all the good men are taken, I say, 'Are you crazy?' "

Once an advertiser picks an appropriate publication, the next step is to write the copy. Usually, ads fall into three categories: the general, the targeted, and the artistic. "General" ads state little more than the person's sex, age, occupation, physical attributes, and hobbies. This is usually followed by a description of the type of person being sought ("a bright, attractive professional woman, who is also interested in scuba diving, ballet, and fine dining"). At first glance, these ads seem relatively easy to compose, but a lot of writers labor for hours and even days to get them just right. Many rely on the ad takers for advice and moral support.

"There's a lot of hand-holding in this job," says Mel Worby, who until recently handled *New York*'s personals. "Although the majority of people place their ads by phone, they usually wind up telling me their life stories. Often, they're a little embarrassed about what they're doing, and they want my approval. They're constantly asking if a word or phrase sounds okay." The telephone rings, and Worby pulls a chair in front of his computer terminal. Listening intently for several minutes, he is like a priest inside a confessional. Finally, in a low, soft voice, he offers his opinion. "Now, are you sure," he says, "that you want to call yourself a 'luscious, leggy single mom'?"

Worby refers to the advertisers as his "clients," and keeps in close touch with many of them. "When a relationship ends, I'm usually the first to know," he says. "They'll call me up and say, 'Okay, Mel, that didn't work, let's try again!' " One client places an ad every two weeks, and Worby estimates the fellow has gone out with 1,000 different women in the past nineteen months. He is what is known as a "preference" player—an advertiser who writes copy for one audience. In his case, the audience is the relatively small percentage of women in New York who rate a perfect ten.

Laura Clampitt

So Round. So Firm. So Fully Packed—Not-so-Old Gold she-WASP (37) seeks bright he-match for striking up symphonies of sophisticated sophistry.

Very Attractive, Slim—Female physician, 30, Christian, sincere, famil-oriented

PERSONAL ADS GIVE YOU A LONGER TIME TO CONSIDER WHO THE PERSON REALLY IS," SAYS CLAMPITT.

AUTHOR SUSAN Block believes that targeted ads are particularly appealing to the baby-boom generation. "We've been brought up to want perfection," she says. "That's why a lot of us are perpetually between relationships. We're looking for Mr. and Ms. Right, the perfect mate to fulfill all our fantasies. We think we deserve it, the same way we deserve top-of-the-line stereos, computers, and running shoes. Of course, you can't go into a singles bar and announce your qualifications over a loudspeaker. But you can take out an ad, and it doesn't matter if you sound like an egomaniac, because no one knows it's you."

Actually, sounding like an egomaniac is part of what Raymond Shapiro calls the "art form." "Turning oneself into a paragon is part of the fun," he explains. "Among personals players there is a tacit understanding that people often pre-

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sent themselves as larger than life." This is especially true in *The New York Review of Books,* where, Shapiro notes, the "artistic" advertisers increasingly try to outdo one another. "You get a lot of Mensa *ménages à trois* seeking sextets," he says. "A lot are very creative. It's my belief that personal ads may well achieve the literary standing of the sonnet or limerick."

But does that mean all those handsome, multitalented millionaires who sound too good to be true actually are? Surprisingly, most people interviewed for this article said that most of the advertisers had lived up to their descriptions. This is consistent with the *Village Voice* survey, in which 87 percent agreed there was little discrepancy between the ad and reality. Says John Evans, "One woman told me, 'When a guy says he'll pick you up in front of Bloomingdale's in a Rolls, he usually does!' "

ANOTHER REASON WHY SOME PEOPLE HAVE steered away from the personals is because it's hard to decipher the abbreviations and code words. While "MWF" (married white female) or "DJM" (divorced Jewish male) are easy to understand, other phrases have double and even triple meanings. "I answered an ad in the *Village Voice* where a woman called herself a 'German governess,' " says Mike Deskey, an architect in his early fifties who responds to ads with audiotapes. "I figured she had been brought over from Europe to take care of somebody's kids, and she wanted to make friends. A few days later, I get this telephone call from a woman with a thick German accent, who says, 'So you've been a naughty man?' She went on to tell me that certain men, particularly executives, need to be whipped, beaten, and humiliated. I thanked her for the information and hung up."

Along with code words, there are certain euphemisms that are equally misleading. "Three of the most popular," explains Susan Block, "are 'Rubenesque,' 'living simply,' and 'sensual.' This usually means the person is fat, broke, and wants to have sex on the first date." Other words, like "attractive," have been so overused that they don't mean anything. "Usually, it implies the person is normal-looking," says Mel Worby. He advises female clients to describe themselves as "warm," and for men to write "successful" or "financially secure." "These words generate the most responses," he says.

Personal ads are subject to censorship rules that vary according to each publication. *New York* doesn't allow abbreviations or any overt references to sex. The *Village Voice* prohibits mention of body parts, fetishes, and the words "boy" and "girl." According to John Evans, the personal pages reflect the taste of the various *Voice* publishers, and he takes credit for eliminating the sadomasochism references.

Responses generally arrive about a week after an ad is published. Many advertisers request box numbers, and the mail is forwarded for a maximum of six weeks. "Getting those letters was the high point of my day," says a divorced career counselor who recently placed an ad in *New York.* "I used to rush home during my lunch hour just to check the mailbox." Among the responses was a letter from a divorced physician who lives in Connecticut. The couple went out to dinner and have been dating ever since. "There's nothing nicer than going home after a long day at work and receiving letters from men who are dying to meet you," adds another woman. "It's great for the ego."

"Our society has become terribly depersonalized," says Raymond Shapiro. "Today, most companies send out form letters composed on computers. Consequently, people don't have much of an opportunity to pick up a pen and communicate their thoughts and ideas. I see a real nostalgia for letter writing. History has shown that when regular social channels diminish, others open up. Perhaps personal ads are the new form of expression for the twentieth century."

And surprisingly, the ones who are taking the greatest advantage of them are men. They write most of the ads and send the most letters. (Women receive an average of 40, men get 15.) They're also the ones who write the most impassioned responses. Sometimes, even their parents get in on the action. One woman was invited to spend the weekend with a man who wanted her to meet his son.

"You could disguise yourself as the daughter of an old college buddy," the man wrote. "Attend religious services. Have your own private room. If, after the weekend, you like what you see, that's good. If you don't like what you see, then you've just had a nice weekend, with a nice Jewish family on the north shore of Long Island."

Some write poems ("My wife and I have split/ Do you have a heart repair kit?"), while others scribble long, rambling biographies that detail their sexual anxieties, marital problems, and hopes for the future. "Most of the guys I meet in real life are afraid to express their emotions," says Susan Kornhauser. "But once I placed an ad I received dozens of letters from men who wanted to tell me *everything.*"

"Sometimes," says Lynn Davis, "it's easier for men to write an intimate letter to a stranger than to open up to someone close."

IT'S EASIER, TOO, FOR MEN TO TAKE AN AGGRESSIVE social stance. Traditionally, they were the ones to ask women out and to make the arrangements for the date. So they don't object to the idea of asserting themselves through advertising. But in the past year, classified-ad managers have noticed a marked increase in the number of women willing to place ads.

"At first, it made me feel uncomfortable," says a career counselor. "But after I did it, I got this wonderful feeling of control. For years, women have been the ones to wait for the telephone to ring. Now I can be the aggressor. I have a male friend who answered a few ads, and he told me he was depressed because none of the women had called him. 'Now I know what it's like,' he said."

Some men have this new dating method down to a science. "These days, you have to meet a hundred women to find someone at all suitable," says an executive in his forties who works for a printing firm. "Personals improve your demographics. What you have is a self-selected sample, and it's easier to eliminate the wrong choices. It's like poker. Anyone can win. The key is not to lose too much on bad cards. Personal ads limit the number of encounters that are counterproductive.

"I used to advertise for shares on Fire Island," he says, "so I'm a pro at getting people to open up over the phone. Then I try to meet someone in a public place with at least three easy getaways. The fountain at Lincoln Center is a good spot. If someone says, 'Where's Lincoln Center?' that tells you something right away. If after you get there you decide the person is awful, you can run for your life. But usually it's best to go over to the woman and say, 'I don't think we're right for one another, so instead of wasting each other's time, let's walk away, preferably in separate directions.' "

Mary Jane Revolinsky, 35, who works in the advertising department at Home Box Office, thinks meeting people through personal ads is extremely civilized. Last year, she placed an ad in *The New York Review of Books* and received nineteen responses. Among the men she dated were a management consultant, a psychologist, a criminal lawyer, and a fireman. "After I had a drink with the management consultant," she says, "we both agreed the chemistry was wrong. But since we lived in the same neighborhood, we shared a cab and then shook hands good-bye. It was quite pleasant."

"Personal ads should not be viewed exclusively as a matchmaking device," says 37-year-old Laura Clampitt, an accounts manager for a paper company who keeps track of all

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her letters on a computer. "There's just no guarantee that you're going to meet Mr. Right. Unfortunately, a lot of men and women are so desperate to get involved in relationships that they sabotage their social lives. If they don't hear bells after the first few minutes, they move on. That's the beauty of personal ads. They give you a longer time to consider who the person really is."

But are they dangerous? Most people say personals are a far safer method than meeting someone at a bar or a large party. "It's better for women to advertise than to respond," says Susan Kornhauser. "That way you're completely anonymous, and no one has your address or phone number. But obviously you have to use your common sense. If a man sends you a letter that's ripped out of a spiral notebook, with the words 'Let's Meet for Pizza' written in crayon, then you're crazy to call him up. But if you get a nice letter from someone, and he encloses a résumé that says he's a surgeon at a major hospital, well, you might not like him, but at least you know he's probably not going to be a psychopath."

Naturally, some incidents are unavoidable. Matthew Miller met one woman through the *Village Voice,* and while the actual date was uneventful, it had serious repercussions. "She was a sweet person," he says, "but very physically aggressive. At the end of the evening, she wanted to come back to my apartment and was quite annoyed when I told her I was tired. I sensed there was something wrong, but I never heard from her again. A year later, I got a call from a man who announced he was from 'homicide.' It seems the woman had been bludgeoned to death in her apartment, and the police found my name and number on a scrap of paper. I panicked! I had just started my pediatrics practice, and I envisioned my picture on the front page of the *Post* as the prime suspect. Luckily, I never heard from the detective again, so I guess they solved the case. But it did underline my darkest fears about personal ads."

Despite the city's large singles population, the people who place ads are a relatively small group, and word quickly gets around about whom to avoid. Perhaps the most notorious is a man who has been dubbed by at least five women as the "sex-crazed psychiatrist." "I went out to lunch with him," says the editor of a woman's magazine, "and he practically jumped on top of me. When I wouldn't agree to go to bed with him, he became very belligerent and wanted to know why I had wasted his time."

If women fear rape or sexual harassment, men worry about getting set up by a prostitute. While personals of this kind are fairly blatant and often include a telephone number, some are more deceptive. "There was one woman who called herself a physical therapist," says Mike Deskey. "She sounded very nice on the phone, and turned out to be an extremely attractive, classy woman. I took her to dinner at the Yale Club, and as we were having dessert, I asked her if she would like to do anything else. 'The dinner is free,' she told me, 'the anything else is $75 an hour.' I was shocked! I mean, you don't take a prostitute to the *Yale Club!*"

And yet Deskey keeps on placing ads and sending out responses. "It's in my blood," he says. Others do it once and then file the letters away. "Personal ads give you a lot of flexibility," says Martha Wakefield. "You can save the responses for a rainy day and then pull them off the shelf. It's nice, because you've always got options."

Lynn Davis

MOST PEOPLE SAY PERSONALS ARE SAFER THAN MEETING SOMEONE AT A BAR OR AT A LARGE PARTY.

And if nothing works the first time, you can always place another ad and try again. Twenty-eight-year-old Claudia Rothman* met a graphics designer through *New York*. "He wrote me the most sensitive letter," she says, sitting in her Park Avenue apartment. "And when I called him up on the phone, we talked for two hours." She gets up to find his picture. "Is this gorgeous or what?" she asks.

Rothman says they went out for five months and talked about getting married. "I met his parents," she says. "He met mine. And then he got cold feet." She heads into the bedroom and returns with a box. "This is what I was going to give him as a present." She unwraps a miniature carnival horse. "He would have loved it," she says, her eyes filling with tears.

She slumps down into her chair. "I am really sick of dating," she says. "I've done singles weekends and gone to a half-dozen Club Meds. I even signed up with a marriage broker. I paid her $1,000, and then I had to submit to a handwriting analysis, a psychological test, and a complete criminal check. In eight months, I went on 250 dates. I've never seen so many pink polyester sport coats in my life.

"And just when I thought things were going to work out, this had to happen," she says. Rothman and her ex-boyfriend haven't spoken on the phone for two weeks, and she vows not to call. "If he wants to talk to me, he knows where I am. For now, I'll just have to wait."

Meanwhile, Rothman went to the Club Med at Paradise Island and then placed two more ads in *New York*. "I wrote them a little differently, and I think I'm going to double my responses," she says. "This time, I think I'm going to get lucky."

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Walter Rauff, in front of his Santiago home.

HUNTING A NAZI

A WOMAN'S QUEST FOR A SPECTRAL KILLER

BY PETER HELLMAN

BEATE KLARSFELD WALKED BRISKLY through the lobby of the Hotel Cordillera, in downtown Santiago, Chile. Her arms were filled with posters and banners. When she'd arrived, a week earlier, from Paris, aboard a charter flight full of tourists, she had nervously presented herself to the Customs inspector with those same posters and banners neatly rolled into her luggage. If they had been examined, she would certainly have been denied entry. But the inspector, seeing a well-dressed, red-haired woman of 45, had waved her through, bags unopened.

Now, outside the hotel, she stepped into a car driven by a nervous young Israeli. "How many will be with us?" Beate asked. The Israeli shrugged. "Not as many as promised," said Beate, looking glum. They drove to a prosperous suburb called Las Condes, a shaded enclave of ranch- and Spanish-style homes. There, in the parking lot of a shopping center, they met 40 other demonstrators—a disappointing turnout, considering Santiago's population of 18,000 Jews. Exactly at noon, the group marched to the lone house on a cul-de-sac off the fashionable Avenida Los Pozos. At the head of the demonstration was Beate. Her poster, unfurled now for the cameramen and reporters, stated, 97,000 JEWS KILLED BY ORDER OF SS RAUFF—BRING HIM TO JUSTICE.

Even by Nazi standards, *SS-Obersturmbannführer* Walter Rauff was a man whose role in the Final Solution had been notably ugly: He had perfected the mobile gas vans used to murder at least 97,000 people. Nearly four decades after the end of the Third Reich, Rauff is one of only three major Nazi criminals who remain free. On top of the list is Dr. Josef Mengele, the "Angel of Death" of Auschwitz. Mengele was last located in Paraguay, but nobody really knows where he is now, or even if he is alive. (Despite ten days of intensive efforts in Paraguay following her trip to Chile, Beate was unable to get any closer to the secret of Mengele.) Less notorious than Mengele, but

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perhaps even more important, is Alois Brunner, henchman to Adolf Eichmann. Brunner is under the protection of the Syrian government in Damascus.

Pursuing these few important Nazi criminals is a handful of independent hunters. The original and best known of them is Simon Wiesenthal, now 75. In the Cold War years, when Nazi criminals were a low priority on nearly every agenda, Wiesenthal kept track of them from his documentation center, in Vienna. Skillfully, he focused attention on the problem through press conferences and messages to host governments. A more activist approach is taken by Beate Klarsfeld and her husband, Serge, who do not hesitate to confront Nazis directly. In her twenty years on the job, Beate has been arrested in West Germany, Poland, Czechoslovakia, and Bolivia. Before her Chilean sojourn ended, it would happen twice again.

"Nazi hunter" is not a term that Beate likes. Killing the 77-year-old Rauff would be easy and quick, but that isn't what she and her husband want. They insist on judgment, not revenge. Serge Klarsfeld once pressed a loaded revolver to the face of Kurt Lischka, former head of the Gestapo in France. Instead of pulling the trigger, however, Serge only laughed. It was his way of letting it be known that killing is not important. Justice is.

But justice comes slowly. Even before her arrival in Chile on January 19, Beate had little hope that her campaign would quickly lead to Rauff's expulsion from a country where he'd lived openly for almost 30 years. The demonstrations, self-provoked arrests, and contacts with opposition leaders were the first stages of a process in which nobody's support could be taken for granted. Chile's leftist opposition parties, for example—usually eager to use any issue against dictator General Augusto Pinochet—turned out to have their own problems with calling for Rauff's expulsion. Even the Jewish community's support couldn't be counted on. Pinochet has never leaned on the Jews of Chile. They, in turn, were not eager to take any action that might undo their serenity. Indeed, at times during her three weeks in Chile, Beate even got the feeling that many people—Jews and non-Jews alike—resented her presence in the country more than the presence of a major Nazi criminal.

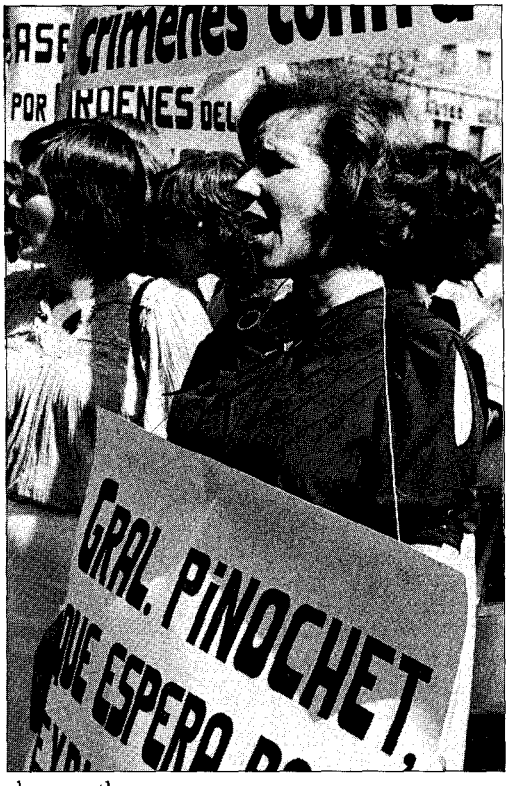
THE UNIQUE CONTRIBUTION OF WALTER Rauff to the Final Solution can be traced to a day in 1941 when *Reichsführer-SS* Heinrich Himmler, touring in Minsk, asked to watch a demonstration of the *Einsatzgruppen* (mobile killing teams) at work. Roaming the newly conquered Russian territories, these teams killed more than a million people. One hundred Jews were brought before the *Reichsführer*. Even before the shooting started, however, Himmler seemed to have had misgivings. He drew aside a young Jew with fair coloring and, according to an eyewitness, engaged in this dialogue:

"Are you a Jew?"
"Yes."
"Are both of your parents Jews?"
"Yes."
"Do you have any ancestors who were not Jews?"
"No."
"Then I can't help you."

When the killings were done, the commander of the *Einsatzgruppen* saw that Himmler was shaken. Imagine, he told Himmler, how hard it is on the men who have to shoot Jews regularly. When Himmler returned to Berlin, he ordered the director of the Reich Security Main Office (R.S.H.A.), Reinhardt Heydrich, to find a more impersonal way to kill Jews. Heydrich entrusted the problem to the technical director of the R.S.H.A., Walter Rauff.

Rauff soon completed development of the mobile gas vans—direct predecessors to the infinitely more efficient gassing facilities built soon after at Auschwitz-Birkenau and other death camps. Converted from trucks, these vans were cunningly disguised. Some had Red Cross markings, others were fitted out with shutters to make them seem like house trailers. Once the "passengers" were aboard, an exhaust hose was run back from the engine into the sealed compartment. Then the driver stepped on the gas.

Despite Rauff's intensive efforts, his office received complaints from the field—axles broke, brakes didn't work, Jews didn't want to enter the vans even after assurances they were being transferred to "work camps." Once aboard, they didn't die fast enough. Gas leaks were bad for the health of the men of the *Einsatzgruppen*. Ironically, the biggest complaint was that gassing was much harder on the executioners than was shooting. Formerly, the victims fell into pre-dug trenches where they could easily be covered with earth. Unloading the dead from the vans was a far messier business.



Two weeks after arriving in Santiago, Beate Klarsfeld organized a demonstration at the Chilean White House.

One by one, Rauff's office worked out the problems. One of his staff, a certain *SS-Untersturmführer* Becker, dispatched to the field, reported from Kiev on May 16, 1942, that things were looking up. Euphemisms were the rule in correspondence concerning the Final Solution. But Becker's letter to Rauff is frank. It ends:

> My directions now have proved that by correct adjustment of the levers [controlling the gas], death comes faster and the prisoners fall asleep peacefully. Distorted faces and excretions, such as could be seen before, are no longer noticed.

Rauff was transferred late in the summer of 1942 to occupied Tunis. As chief of SS police operations there, he ordered Jews to wear the yellow star and extracted large ransom payments. His gas vans, meanwhile, were being used at the Chelmno death camp and later in Serbia. Toward the end of the war, Rauff was

Photograph by Helen Hughes.

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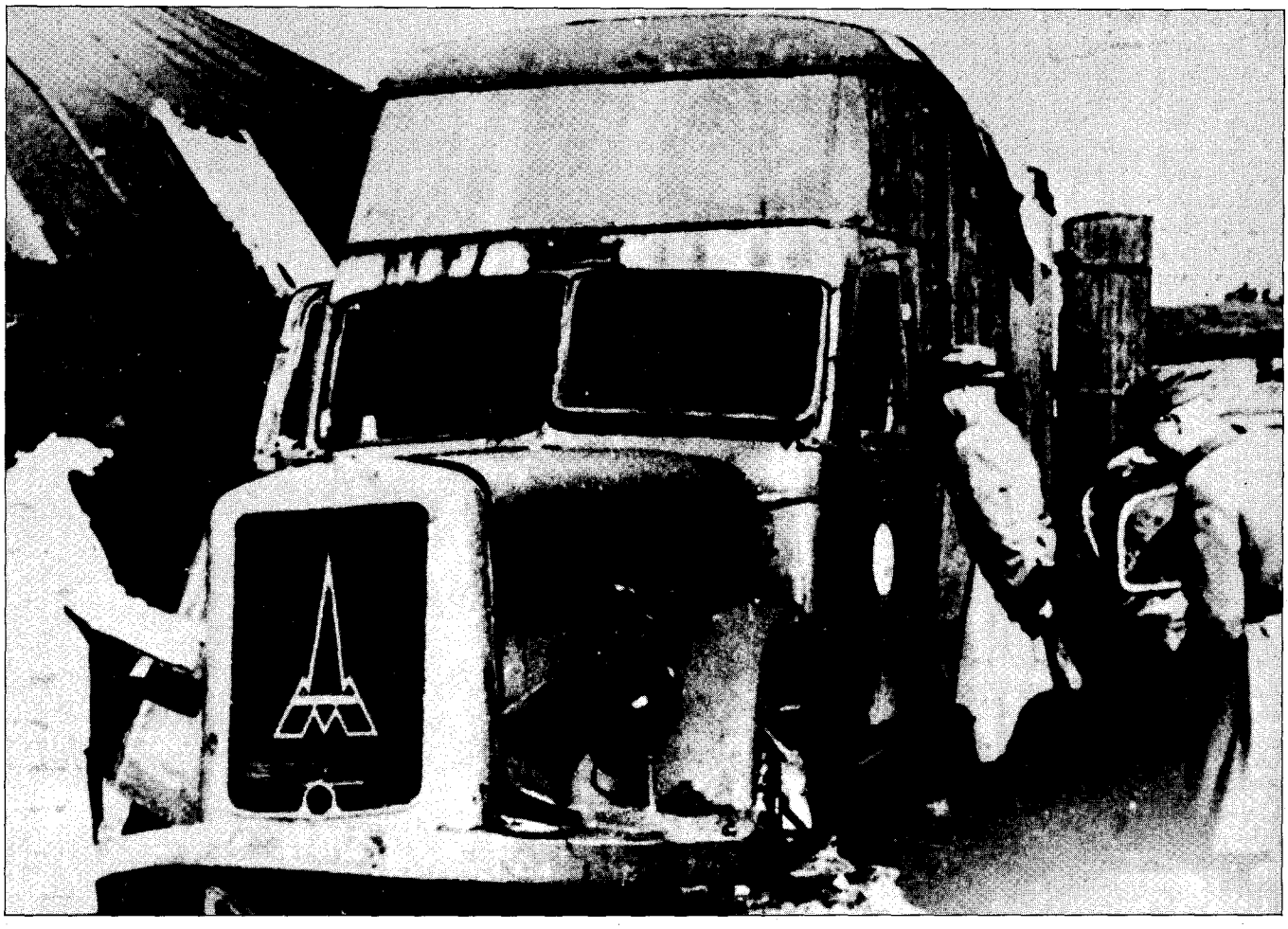

The mobile gas vans, designed and perfected by Walter Rauff, were used to murder 97,000 people.

posted to Milan, where he was arrested by the Americans on April 30, 1945. After twenty months in prison, he escaped. Rauff claims he was taken under the wing of the Vatican, the way Klaus Barbie and other high-ranking Nazis were. For eighteen months, he was hidden in one convent after another. The church also arranged for his family to escape from the Russian-occupied zone of Germany to a reunion with Rauff in Rome, where he had been given a job teaching French and mathematics in an orphanage. After a brief sojourn in Damascus, the family sailed for Ecuador in 1949. There, Rauff found work as a salesman representing a German company.

Using a passport issued by the German consulate in Quito, Rauff was admitted to Chile in 1958. His two sons were by then in local military schools. Rauff found it provident to live in wind-whipped Punta Arenas—the southernmost city on earth and reachable from the rest of Chile only by boat or plane. Here, Rauff managed a seafood cannery.

A few years later, in the aftermath of Israel's kidnapping of Eichmann from Argentina, the West German government brought charges against a number of Nazi criminals. Among them was Rauff. At first, the president of the Chilean supreme court, Rafael Fonecilla, agreed to hear the West German extradition request. But in April 1963, the court ruled that even though Rauff's crimes were "repugnant to humanity," Chile's fifteen-year statute of criminal limitation protected him.

Rauff continued to live and work in Chile, moving eventually to Santiago. Even the Socialist government of Salvador Allende did not disturb him. It is widely believed among leftists that, following Pinochet's coup in September 1973, Rauff lent his special skills to the Chilean secret police in its efforts to wipe out any residue of the previous government. The prominent Socialist lawyer Julio Stuardo, for example, claims that Rauff advised the Pinochet government in the speedy building of the big concentration camp on the remote southern island of Dawson. Stuardo himself had been a prisoner there. So far, these charges are undocumented. When one of the few journalists assigned to the Moneda—Santiago's equivalent of the White House—was asked who in the government could confirm or deny that Rauff had worked for it, she laughed and said, "You can't ask anybody such a question. Absolutely impossible."

FOR BEATE KLARSFELD, THE EVENT THAT would lead, years later, to the demonstration in a quiet Santiago cul-de-sac came in a chance meeting on a Paris Métro platform in May 1960. At the time, she was a 21-year-old *au pair* girl newly arrived from Berlin. Waiting for the train, she was chatted up by a 24-year-old law student named Serge Klarsfeld. The match seemed wildly unpromising. He was a Jew whose father had been murdered at Auschwitz. She was a Protestant whose father had served in Hitler's *Wehrmacht*.

Against the strong advice of friends and relatives, they were married on November 7, 1963. Three years later, Beate was fired from her secretarial job for publishing, in her spare time,

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broadsides against West German chancellor Kurt Kiesinger. According to the documentation unearthed by the Klarsfelds, there was more in Kiesinger's Nazi past than he had fully admitted. From the day of her firing, both Klarsfelds have worked from their Paris home as Nazi hunters—he as a Jew attempting to gain posthumous justice for victims like his father, she as a member of a new German generation determined to restore her nation's honor by squarely facing the past.

Beate first caught the world's attention in 1968, when she publicly slapped Kiesinger—an act symbolizing her disgust that a former Nazi should be leader of a nation trying to disconnect from its past. Two years later, Beate and Serge led a small group that tried to kidnap the former Gestapo chief of France, Kurt Lischka, from his home in Cologne. The idea was to bring him back to France, where a court had sentenced him to life imprisonment for his wartime crimes. Though that attempt failed (the Klarsfelds could not stuff the struggling, six-foot-four-inch Lischka into the trunk of a rented Mercedes), it had a useful effect: Beate was jailed, while Lischka remained free. This was an intolerable embarrassment to fair-minded Germans. Today, it is Lischka who is in a German jail. The next Klarsfeld target was Klaus Barbie, the onetime Gestapo chief of Lyons. He was located by the Klarsfelds in La Paz, Bolivia. Barbie is in jail now also, having been spirited away last year to face trial in France.

WALTER RAUFF'S HOME, THE only house in the suburban cul-de-sac, is a handsome, brick villa, given a rustic touch by a wagon wheel in the yard. Rauff was not around the day Beate's demonstrators appeared. Reporters had been searching in vain for him throughout Chile since Beate's arrival. A policeman stood in front of the gate, hefting an Uzi machine gun.

Walking to the front of the gate, Beate abruptly crouched. She drew a can of red spray paint from her handbag, and, amid the click and whir of cameras, she wrote on the cement the words SS RAUFF. A policeman dashed over and also knelt.

"No, señora," he said gravely. "No, no." But he seemed unwilling to risk the consequences to his perfect uniform of grabbing an active spray can. So he merely kept his hand on hers as she wrote the offending words a second time. After one of the young Jews read a declaration calling for the expulsion of Rauff, the whole group sang—first, "Let My People Go," then, a prayer in Hebrew. In answer to questions from reporters, Beate attacked Pinochet for letting Rauff stay in Chile. This criticism so unnerved the middle-aged woman who had volunteered to translate Beate's French into Spanish that she simply omitted it.

In less than ten minutes, the demonstrators had melted away. Beate knew they were proud of themselves, but she was far from satisfied. With more people, more boldness, they could have charged the house, painted it with the sign of the SS. All the better if the police had swung their clubs, had taken the protesters away. That was what the media was there to record.

On the afternoon following her first demonstration, Beate received in her hotel room two sad-eyed young women named Pamela Pereira and Viviana Diaz. They are leaders of the Association of Families of the Detained and Disappeared. Though the Argentinean *desaparecidos* have been more widely publicized, Chile has some 650 of its own citizens who, in the purge years following the overthrow of Allende, also vanished into the hands of Pinochet's secret police. These two women count their fathers among them.

They had come to Beate with a proposal. If she would support their cause, they would support her campaign against Rauff. On the following Monday evening, their group was sponsoring a concert and rally at the Cariola theater. Beate could give a short speech.

For Beate, the proposition was tempting, but risky. She and her husband were well aware of the delicate balance of feelings and alliances that could be upset by the Rauff case. It had proved hard, during a visit to Israel late last year, for Serge to get the Israeli Ministry of Justice to make a statement calling for Rauff's expulsion. Since Chile is among the few nations friendly to Israel, the Israeli government isn't eager to create frictions. Besides, during the long U.S. arms embargo against the Chilean dictatorship, Israel had moved in to fill the gap. Chile even bought the Israeli Kfir jet fighter. In January, as Beate was going to Chile, Serge went to Israel again, this time during West German chancellor Helmut Kohl's first visit to the country. He wanted Kohl to renew his government's request that Rauff be returned to West Germany for justice. Kohl made no such statement.

Within Chile, there were other problems. The Jewish community was wary of Beate's mission. General Pinochet, whatever virtues he may lack, has shown no signs of anti-Semitism. He has even appeared in Santiago's main syn-

BEATE KNELT AT WALTER RAUFF'S GATE WITH A CAN OF RED SPRAY PAINT. "NO, SEÑORA," SAID THE OFFICER. "NO, NO."

Rauff (left) was arrested by American forces in Milan in 1945, but he later escaped and fled with his family to South America.

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agogue on Yom Kippur. Yet Chilean Jews have only to look to their eastern border to see anti-Semitism on the rise in Argentina—more so now, perhaps, than under the previous military government. Why risk disturbing their own peace by bringing up the case of the 77-year-old Nazi? Natural causes would likely resolve the issue soon enough.

Though both the German and French ambassadors in Chile were attentive to Beate, Israel's newly arrived ambassador, David Ephrati, was more like an antagonist. During a frosty telephone conversation after her first demonstration, Ephrati asked Beate to stop attacking Pinochet. "I, a non-Jew, come here to do something about Rauff, and he tries to stop me," she said later. "What kind of Jew is this?"

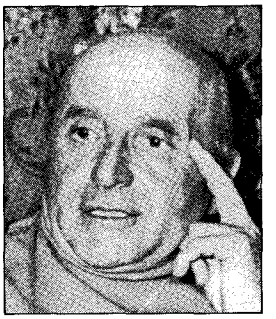
Many non-Jewish Chileans whose support Beate had counted on also turned out to be skittish. Before her arrival, she and Serge had decided that, since the supreme court had already ruled against Rauff's extradition, she would demand his political expulsion under Article 24 of the 1980 Chilean constitution. But, as opposition leaders pointed out, Article 24 had already been used thousands of times by Pinochet to expel citizens he deemed undesirable. To call for its use now—even to expel a man so deserving as Rauff—would lend Article 24 a legitimacy that many people wanted to deny.

The offer to speak at the *desaparecidos* rally brought many of these conflicts to a head. Most Chileans believe the *desaparecidos* were nearly all Communists. To link them with the Rauff case was a risky precedent. It was asking for trouble—and might be the act that would estrange Beate from the Jewish community.

Beate Klarsfeld, however, doesn't hide her scorn for people who are full of opinions on moral issues but are unwilling to act. If it was impossible for her, as a German, to tolerate freedom for a man like Rauff, how could others—especially Jews—feel the injustice any less? If necessary, she would act alone. She agreed to speak at the rally.

ON MONDAY, JANUARY 30, AT 6:30 P.M., the Cariola theater was packed. The balcony was filled with the poor but politically well-organized squatters from the shantytowns that ring Santiago. Downstairs sat mainly the middle class and luminaries of the left. One section near the stage was set aside for the families of the *desaparecidos*, carrying photos of their loved ones. "*Se siente, se siente, Allende esta presente!*" ("You feel it, you feel it, Allende is here!") chanted the crowd.

After last year's anti-government riots, put down with the loss of 54 lives, Pinochet apparently decided to allow the expression of any political sentiments as long as the venting went on indoors. Among the endless speeches and sloganeering at the Cariola, however, nothing was so striking as the appearance onstage of a handsome, black-haired woman, her face solemn, holding a white handkerchief to perform the dignified Chilean national dance called the *cueca*. Only this was a *cueca sola*. Her husband, his photo pinned to her blouse, is missing.



Dr. Josef Mengele (top), the "Angel of Death" of Auschwitz, was last known to be in Paraguay. Adolf Eichmann was captured, tried, and executed by the Israelis. Klaus Barbie, handed over by Bolivia last year, is now awaiting trial in France.

Behind her, the eight women singers accompanying her also wore the photos of their missing parents, husbands, children.

Beate is not a riveting speaker. Like her husband, she assumes that people will be swayed by documentation. Wearing a polka-dot sleeveless dress, she stood quietly as the particulars of the Rauff case were read by another speaker (Fabiola Letelier, sister of the Allende minister slain in Washington). Then Beate read her own brief speech in Spanish. She pledged solidarity with the families of the vanished and asked their help in her fight against Rauff—starting on the following morning at eleven, at her demonstration in front of the Moneda, seat of General Pinochet's power.

Beate had rehearsed this speech all afternoon, nearly giving up at trying a Spanish trill. She never did it as well as she did that night. At the mention of Rauff, the crowd shouted, "*Asesino, asesino!*" Beate looked at them with the beginning of a smile. Later, the same shouts broke out at the mention of Pinochet.

LIKE EVERY OTHER DAY OF THE CHILEAN summer, Tuesday presented a cloudless sky. The heat stopped just short of being oppressive. True to their word, Pamela Pereira and Viviana Diaz were on hand with several others representing the *desaparecidos* when, at 10:50, Beate got out of a cab at the far end of the park fronting the splendid Moneda. A few young Jews had also appeared—far fewer than those who had come to Rauff's house. It is more dangerous to demonstrate here at the seat of government than in a private cul- de-sac.

As the hour arrived, I found myself still hanging on to a large poster, carried here for Beate, who had been overloaded. Now no one else would take it from me. The only Jew willing to hoist a poster was Leslie Salmon, a young engineer who is actually from Bolivia. I had come as a reporter, but I decided that if nobody else would lift this poster (the same one Beate had carried at the first demonstration), I would.

Beate, once again holding the one poster that directly attacked Pinochet, took a position squarely in front of the enormous, brass-studded mahogany doors of the Moneda. Usually, they are open. This time, they were cracked just enough for numerous policemen to peer out. For a moment, as the cameras did their work, Beate was silent. Then she began to shout.

"*Expulsar SS Rauff! Expulsar SS Rauff!*"

It wasn't correct Spanish. But the other demonstrators picked it up anyway. A midday crowd gathered at a respectful distance. Holding my own poster in front of my face, I didn't see the charge of the police. Two grabbed me, each taking an arm. It happened so fast that I lost my poster. As we were dragged around to the side of the Moneda, body contact created an instant intimacy between them and me. I felt differences in character between the two silent policemen. The one on the left, aware that I wasn't going to struggle, was content to keep a steady, firm grip on my arm. The one on the right insisted on giving my arm a few good wrenches, just so I'd know who was boss.

Eight of us were pushed into a police bus

Photographs: top, A.P./Wide World; center and bottom, U.P.I.

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waiting on a side street. The windows were covered with thick wire mesh, but since we were forced to sit on the floor, we couldn't see out anyway. The last aboard was Beate. She was allowed a seat. Her eyes fastened on a freckled, teenage girl named Caroline Trevich who had stood with the demonstrators. Now she was weeping. The meaning of Beate's look was clear. She was sorry to have gotten the young girl into this. Leslie Salmon, on the floor beside her, told the girl not to be afraid. "I'm not afraid," she said, shaking away her tears. "It's just that my arm feels like they pulled it out of its socket."

The bus wouldn't start until pushed by a detail of police. As we bumped along, one of the guards announced loudly that we were being taken away for gassing. Rough laughter from the other guards filled the bus. One of the demonstrators, a mild-looking textile executive named Mauricio Mainemer, who had shown up at the Moneda against his wife's wishes, explained quietly that he had lost all his family by Nazi gassing. The police ignored Mainemer.

This didn't become a tale of brutality—only of three and a half hours of boredom in a dirty pen at the MacIver Street station house of the Chilean national police. ID's were rechecked endlessly. Beate purposely confused the desk officer by first presenting her West German passport and then her French passport. The German consul arrived to plead for her. Finally, it was announced that we would be freed upon payment of 780 pesos for disturbing the peace. This was good news to everyone except Beate.

"If I don't pay, they'll have to put me in prison," she said. To her this would be a positive development. But the police would have none of it. They issued her a summons to appear in court in eight days. "Can I have back my posters and banners?" Beate asked.

The desk sergeant narrowed his eyes. For what reason did she want them back?

"To use when we demonstrate again," said Beate. The posters would be kept as evidence, she was told as she was propelled out the door. Before talking to reporters, Beate paid the fine for Ana González, who was on her eighth arrest as a leader of the *desaparecidos.*

EARLY IN THE EVENING, BEATE SAT IN on a board meeting of the local B'nai B'rith Human Rights Council. Her face by turns sullen and bored, she made no secret of her view that talk is no substitute for action. The group was plainly uncomfortable about the morning's demonstration. After many compliments for her courage, the pained question was finally asked: Why did she link herself with the *desaparecidos?*

Beate explained she must look for support where she can find it. The leaders of the *desaparecidos* had come to her. But, in any case, what about the larger issue? How, Beate asked, can Jews, who have suffered the loss of their own loved ones so cruelly, *not* feel an alliance with the families of the *desaparecidos?*

"Yes, yes, we do feel sympathy," said a member of the Human Rights board. "But you have to understand, Rauff and the *desaparecidos* are two separate issues. You can't link them."

That night, I was to fetch Beate at her hotel at 10:30 for dinner. When I arrived, the desk clerk nervously explained that she was having a conference in the manager's office.

"With the manager?"

"With two officers of the immigration police."

An hour later, they emerged from the office. After the two grim-faced officers had left, Beate explained that they had asked her to sign a prepared statement that she would cease political activities while on a tourist visa in Chile—on pain of instant expulsion.

"I told them I'm here only to bring facts about Walter Rauff to the attention of the public," said Beate. "I refused to sign, of course." Being expelled, from her viewpoint, would be preferable to leaving Chile voluntarily. It would point up the injustice of not throwing out Rauff.

At a midnight dinner in an expensive restaurant, a large party sent compliments to the corner table where Beate sat with several of the young people arrested that day. Beate wasn't particularly gracious. "Let's ask them if they don't care to treat a table of people who went to jail today to dinner," she said.

"You'll embarrass us," said Leslie Salmon.

"I like to embarrass people like that," Beate said.

Money is a sensitive subject for the Klarsfelds. They spend liberally—for international telephoning, for books that they publish and distribute (usually free) to libraries and the press, for campaigns like this one. Fund-raising for these activities is highly informal. The Klarsfelds depend mainly on individual donations to the five-year-old Beate Klarsfeld Foundation (515 Madison Avenue, New York, New York 10022), staffed only by a part-time lawyer.

The day after Beate's arrest, an unexpected visitor arrived in Chile from Jerusalem. He was David Kimche, director general of the Israeli Foreign Ministry. Kimche was said to be there on a private 24-hour stopover on his way to Australia. But Santiago is not on the way to Australia. His visit owed more, certainly, to Serge Klarsfeld's intensive campaign to get Israel to lobby harder on the Rauff case.

Kimche urged Foreign Minister Jaime del

AS THE POLICE VAN BUMPED ALONG, ONE GUARD SAID LOUDLY THAT WE WERE ALL BEING TAKEN AWAY FOR GASSING.

In Chile, Beate was arrested in front of Rauff's house; in Israel, Serge lobbied government officials.

Photographs: top, Victor Orellana Navarrete/Las Ultimas Noticias; bottom, A.P./Wide World.

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Valle to order Rauff's expulsion—a political rather than a judicial act, and therefore a way to sidestep the 1963 extradition ruling. But del Valle responded that it would be "inappropriate" to expel a man who, since the court ruling, had been a "citizen living peacefully for twenty years in the country."

SOON AFTER, BEATE READ IN THE LOCAL papers about Simon Wiesenthal's reaction to her arrest. Speaking from Vienna, Wiesenthal had said her demonstrations would "accomplish nothing." No love is lost between the Klarsfelds and Wiesenthal. Though they acknowledge his pioneering role as a Nazi hunter, they point out that even as a younger man, he never took the physical risks that they do. "What does he do about Rauff?" asked Beate scornfully. "He writes letters, that's what he does." Wiesenthal, in fact, has organized a campaign to send 6 million anti-Rauff postcards to Pinochet.

On Tuesday evening, January 31, Beate attended a meeting of leaders of the *colectividad* representing all Jewish organizations. She asked them to support her in one final demonstration at Rauff's home the following noon. She expected to leave the next day for Paraguay. The Jewish leaders were more cautious than ever. Inspired by her efforts, they had sent a letter to the government asking for Rauff's expulsion. Until they got an answer, said Isaac Fishman, who chaired the meeting, it would be bad form to demonstrate.

"In France, community leaders demonstrate all the time," said Beate. "They don't wait for answers to letters."

An old man looked hard at Beate. Speaking in English with both Spanish and East European accents, he said, "This isn't France, Mrs. Klarsfeld. You have our admiration for your courage and your cause. But you must understand—after you stir up matters, you leave here. We have to stay and live under this dictatorship. So don't be so impatient with us, please."

"YOU STIR UP THINGS, THEN YOU LEAVE," SAID THE OLD JEWISH MAN. "WE HAVE TO STAY AND LIVE UNDER THIS DICTATOR."

For nearly 30 years, Walter Rauff has lived openly in Chile, even, some people say, advising the current dictatorship on building a concentration camp.

At 8:30 on the morning of her last demonstration, Beate appeared in court to answer the charge of disturbing the peace in front of the Moneda. A court clerk took down Beate's version of the event. As her defense, Beate filed a dossier on Walter Rauff, ranging from internal memos on his gas vans to his awards from the Third Reich. The clerk was puzzled by one thing: If Beate couldn't speak Spanish, how had she been able to chant at the Moneda?

"I memorized the words," answered Beate. The clerk laughed.

At noon, Beate was back again at the cul-de-sac off Avenida Los Pozos. The police and press were there in force, but Beate herself was alone, except for a few Jews and a delegation of artists who had made anti-Rauff posters. The artists had also promised a busload of demonstrators from a poor neighborhood, but it hadn't yet materialized. Leaning over Rauff's fence, Beate dropped posters on the lawn, then turned to the cameras with her own large poster. A policeman tried to snatch it from her, but Beate put it behind her back with both hands.

"Don't you know who Rauff is?" she said in English as she dodged the lunging cop. "He killed 97,000 people." At that moment, several dozen new demonstrators, as promised by the artists, poured into the cul-de-sac. Turning from Beate, the police chased them out. She used the moment to drop to a sitting position in front of Rauff's gate, holding tight to the poster. There she remained until a police matron arrived. Beate was scooped up and carried away. A local Zionist leader, David Amzsinowsky—he later said he couldn't have faced his children if he hadn't come—pleaded with the police to leave Beate alone. But they deposited her in a police van, and, with a screeching of tires, it sped away. This time she was detained only long enough for her passports to be checked. "They didn't even want to look at me," said Beate. "They just want tomorrow to come so I'll leave Chile."

BEATE WOULD HAVE LIKED A BIT OF A send-off from the local Jewish community. But the only people to volunteer were an unemployed architect named Antonio Morovitz, who had a car, and the ever-faithful Leslie Salmon. Mauricio Mainemer, the man who had been arrested with her, had tried to get the *colectividad* to pick up Beate's three-week hotel bill. But his efforts had come to nothing.

At the airport, as she was about to pass through Customs, Beate turned abruptly. "I feel like I did leaving La Paz twelve years ago after demonstrating against Klaus Barbie," she said. "I feel like a failure."

She was reminded that Barbie not only is now in jail but had once told an interviewer that all his troubles began after "that woman Klarsfeld" came to La Paz.

"He was a much younger man than Rauff," Beate said. "We can't afford that kind of time. I'm only afraid that Rauff will die at home in bed laughing at us."

Beate turned and was gone. After an interruption of exactly three weeks out of 26 years in Chile, Walter Rauff was indeed free once again to go home in unearned peace. ■

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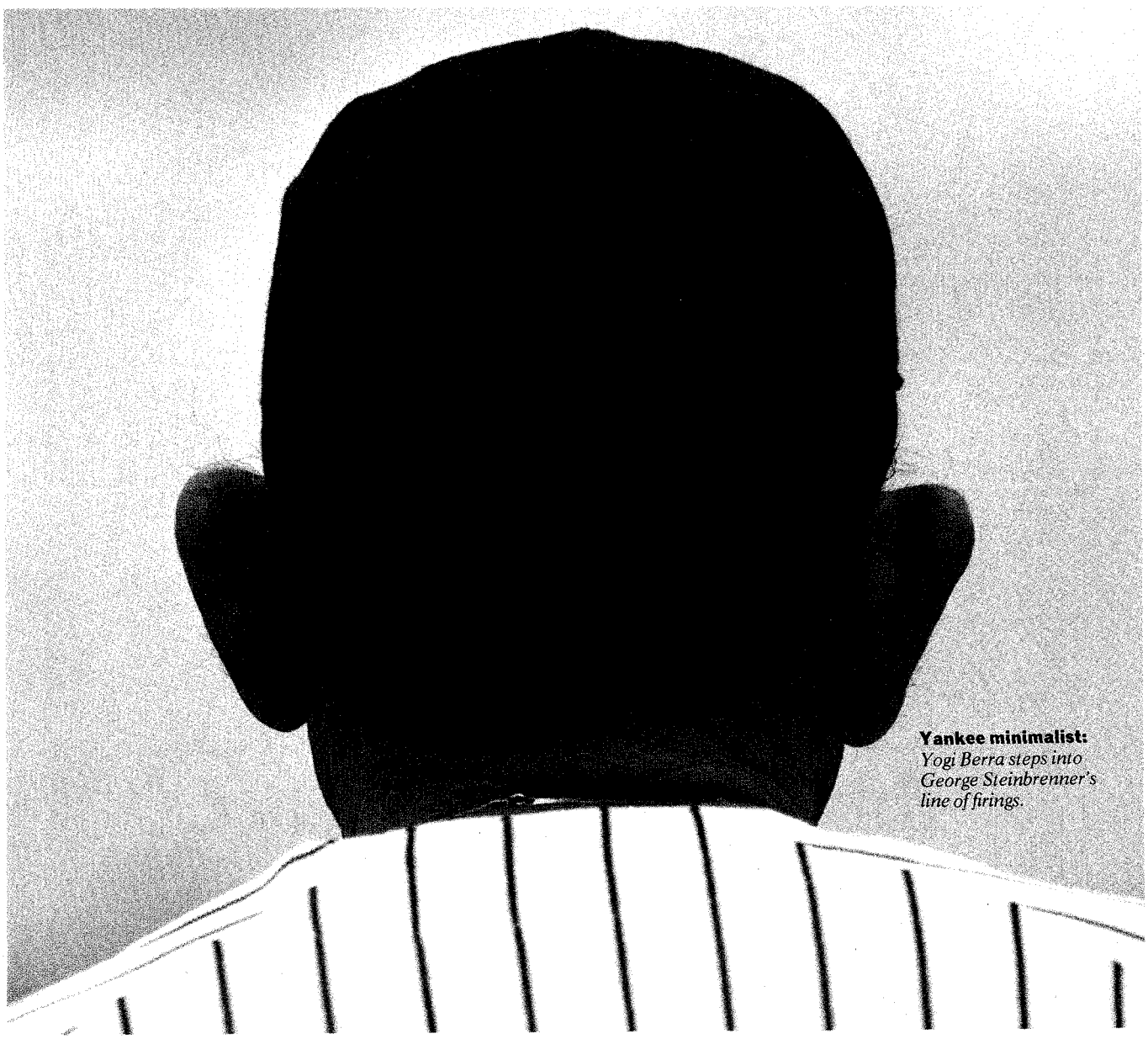
YOGI AND DAVE

By Joe Klein



Yankee minimalist: *Yogi Berra steps into George Steinbrenner's line of firings.*

New York baseball fans are going to be treated to a most intriguing spectacle this season: the yin and yang of managers at work.

Photographed by Gerald Davis/Contact.

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ON THE DAY BEFORE SPRING training opened for the New York Mets in St. Petersburg, Florida, rookie manager Dave Johnson was doing his best to prove that he was—as advertised—an avatar of baseball's high-tech New Wave. He sat atop his desk, chewing tobacco and spitting the juice into a Styrofoam cup, talking computers.

Imagine Casey Stengel talking computers. Imagine John McGraw spitting into a Styrofoam cup.

"I'm the systems analyst," explained Johnson, who is 41. "Lou Oddo and Mike Wells are the programmers."

"Does the computer have a name?" one sportswriter asked, getting to the heart of the matter.

"A name?"

"Yeah . . . 'cause, well, I was thinking that if it was an *Apple* you could call it the Big Apple."

"It's an I.B.M.," Johnson said, thus sparing the Mets' fans a season of Apple puns. Strawberry puns are bad enough. Johnson then went on about hard discs and megabytes, hardware, software, and the difference between a systems analyst and a programmer. The handful of reporters who follow the Mets from day to day shifted uneasily.

"Who's your catcher?" one asked.

"What's the starting rotation?" asked another.

The questions hung in the air like a Dave Kingman pop fly. Indeed, they remain there—unanswered. Johnson avoided being tangled in specifics by charging into a dissertation on his other favorite topic: positive thinking. He talked about the importance of mental preparation. He talked about giving the players "more opportunities to experience their talents." He did not stop to consider how depressing these experiences might prove for players as hapless as the Mets have been. The key to success, he said, is aggressiveness and mental toughness. "At the major-league level, 80 to 90 percent of the game is mental," Johnson said.

"And the other half is physical?" a sportswriter suggested.

Johnson smiled. "Yogi said that, didn't he?"

Yogi Berra, who is now 58 and something of a legend, doesn't go around quoting Dave Johnson, but he does chew tobacco—demurely, in those new little pouches (but cupless, in the time-honored baseball tradition)—and he will, when pressed, talk computers.

"We got one of them," he admitted, several days before spring training opened for the Yankees in Fort Lauderdale.

What does the computer do? he was asked.

"It tells you who hits who good, and who doesn't."

But don't you already have a pretty accurate sense of that?

"Yeah, sure. We used to do it by hand, in writing. But the machine does it faster."

Do you use the machine yourself?

Yogi raised his eyebrows behind his purple-tinted glasses. He shrugged his shoulders as if to say, "Are you *kidding?* I'm Yogi Berra. I'm supposed to be dumb, and I certainly don't want you thinking any differently." "Nawww," he said, finally. "We got a guy who does that."

It would seem that New York baseball fans will be treated to an intriguing spectacle this year: the yin and yang of baseball managers—Dave Johnson and Yogi Berra—at work. The tough young guy and the old softy. The philosopher and the sphinx. The analyst and the minimalist. Even their ball clubs are opposites: The Yankees are a team without a relief pitcher; the Mets have a relief pitcher (Jesse Orosco), but no team.

But Dave Johnson and Yogi Berra have more than a few things in common. Both represent an important change in direction for their respective organizations, and both will be measured by their performance against that most perfect and virtuous of baseball organizations, the Baltimore Orioles.

Met analyst: *Results were promised in four years. Dave Johnson arrives in the fifth.*

"I DON'T LIKE THE WORD 'REBUILDing,'" said Dave Johnson, still atop his desk on the day before spring training, chewing tobacco and sticking his neck out. "Our minor-league system has been developed. There's nothing to build. The object now is to win at the major-league level. I'm not here to suffer."

Since Johnson is new in town, he can be forgiven his optimism and naïveté. Why else would anyone—from owner to fan—be associated with the Mets, except to suffer? The team's distinction, from the very start, has been its ability to make suffering cathartic, to find outrageous and creative new ways to lose. It is a tradition that was renewed this winter when Tom Seaver, the team's one Hall of Fame player, was lost to the Chicago White Sox in a manner that defies explanation. The true Met fan expects such outrages and dares not hope for a repeat of the 1969 miracle, when the club vaulted from ninth place to a world championship. Indeed, the true Met fan knows that 1969 happened only to make the suffering that followed all the more exquisite.

The team's one other successful year, 1973, was more Met-like. Yogi Berra, of all people, was the manager of the most mediocre pennant winner in major-league history, a team that barely won more games than it lost (82–79). Tug McGraw, the relief pitcher, would later point out in his autobiography (as told to Joe Durso, of the *Times*) that the dif-

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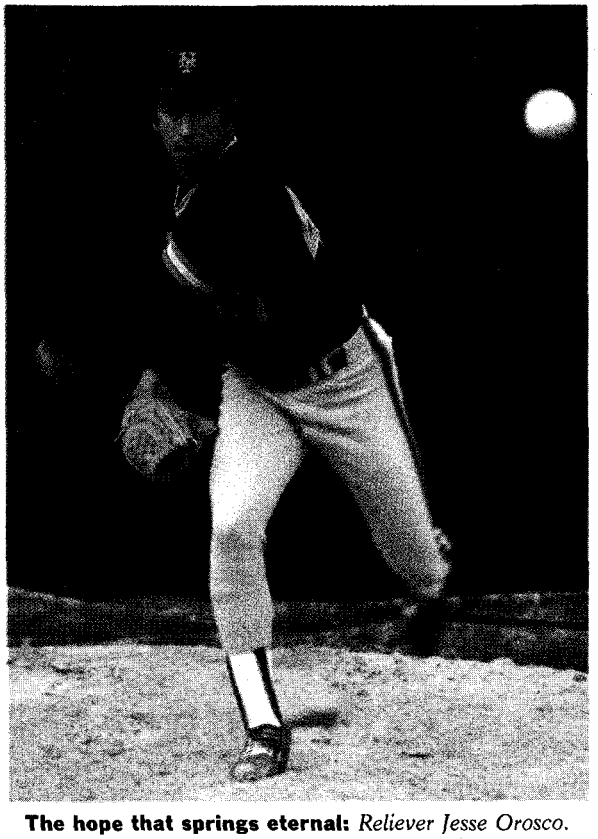
CAN-DO MAN: *A vocal devotee of positive thinking, Dave Johnson may have to do a lot of just that to fill the spaces before Keith Hernandez and after Darryl Strawberry in the Mets' unproved lineup.*

ference between Berra and his predecessor, Gil Hodges, was that Hodges would be thinking in the third inning about moves he might make in the seventh, while Berra would be thinking in the seventh about moves he might have made in the third.

Be that as it may, Berra was the last Met manager to enjoy any sort of success. For a decade, the team has been dreadful—not just losing but boring. There was some hope that things might change when a group headed by Nelson Doubleday bought the team in 1980. The new owners hired Frank Cashen, who had hung around the Baltimore Orioles from 1966 through 1975, to be the general manager. The Mets, it was promised, would be rebuilt as the Orioles had been—conservatively, from the bottom up. The owners promised results in four years. This is the fifth year.

DAVE JOHNSON was Frank Cashen's choice, and the decision may well be his last gasp as general manager. He brought Johnson, who played second base for the Orioles (of course) from 1966 to 1972 and was named to the All-Star team four times, into the Met organization as a minor-league manager in 1981. He has nursed Johnson along at about the same pace as he has the *phenoms* who are supposed to resuscitate the franchise. As a manager—and a baseball intellect—Johnson has been something of a phenom himself. He has managed three teams, and each has won its league championship. Two of those teams—the Jackson Mets (AA) in 1981 and the Tidewater Tides (AAA) last year—were made up of many of the same players Johnson will manage for the Mets in 1984.

"Dave always was pretty unique," said Cashen one sunny morning in St. Petersburg, watching a half-dozen powerful, if unproven, young pitchers working out. "He was playing around with computers in the 1960s, long before anyone else in baseball. I remember one year Dave walked into camp and handed Earl [Weaver, the Orioles' manager] a printout that *proved* that he should be moved up in the batting order to hit second. Earl didn't even look at it. He just slid it across his desk and into the trash. I'll bet you, though, that as soon as Dave left Earl pulled that thing out and gave it a long look. That's the way the two of them were: cats and dogs."



The hope that springs eternal: *Reliever Jesse Orosco.*

"Davey was always pestering Earl with questions," said Brooks Robinson, the Orioles' former all-star third-baseman. "Not only that, he usually had some answers of his own, too. About everything. We used to call him 'Dumb-Dumb,' but I don't know why."

"I know why, and it's a classic Dave Johnson story," said Mark Belanger, Johnson's old roommate. "One year, Dave was hitting about .360. He was unconscious, just hitting everything that was pitched and hitting it hard. One day, he's at the batting cage with Curt Blefary, and he says, 'I don't know. I just don't feel right. I got to make some changes.' Blefary shook his head and said, 'Dumb, dumb,' and it stuck. If I remember correctly, Dave went into a horrendous slump after that. But that's the way he was—very competitive, a total perfectionist, never satisfied. If he got three hits, he wanted four."

Johnson does seem to approach life with the fanatic yet clear-eyed tenacity of a bulldog gnawing on the postman's leg. He is not a frivolous person, and apparently never was. "I spent the summer after I graduated high school getting my real-estate license," he said. "I knew I'd eventually need something like that to fall back on."

When he signed with the Orioles after two years at Texas A&M on a baseball-basketball scholarship, he used his bonus to buy a car, a set of golf clubs, and a piece of speculative property. He was nineteen. Over the next few years, he spent his summers rising through the Oriole farm system and his winters going to college (he got a mathematics degree from Trinity University, in San Antonio, after eleven off-seasons of work) and building a real-estate career. Soon he was selling and leasing Sun Belt shopping centers. "I was in my early twenties, having lunch with billionaires at their private clubs," he said. "That's when I learned to fly a plane, so I could take them up and show properties."

Did he ever feel overmatched?

"Nooo," he said firmly. "I liked the challenge. I've always liked challenges. Somewhere in there, I spent a couple years trying to be a professional golfer. I also became a scuba-diving instructor."

JOHNSON WAS BORN IN ORLANDO, Florida, in 1943, but didn't stay there for very long. His father was a career army officer, and the family was always on the move. Although he is not the sort to speculate on what effect that uprooting had on him, certain things seem obvious: "I don't like abstractions. I like math, because it is logical, finite. Logic can solve a lot of problems in baseball."

Johnson is something of a traditionalist when it comes to baseball statistics. He is aware of the fancy new configurations that Bill James and other computer-era baseball researchers have been playing with, but he remains unconvinced. His favorite statistic is a rather plain one: on-base percentage.

Johnson also scoffs at computer pioneers like the Oakland A's and Chicago White Sox who have gone overboard, logging *every pitch* in their machines, and who presumably could tell you how Greg Luzinski fares against low, inside sliders thrown by Ron Guidry on cloudy days in Comiskey

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Park. "There's no way you can get enough data to predict a situation like that," Johnson said. The Mets, therefore, will limit their computer to basic meat-and-potatoes stats: "Who hits who good, and who doesn't," as the other manager in town might say.

"I wouldn't mind having a terminal in the dugout, though," Johnson said. "You could do split screen—my relief pitchers against their pinch hitters, and vice versa. There are pitfalls, of course. But the computer can give you an edge, especially in spotting Tommy Hutton-type situations."

Tommy Hutton was an athletic idiot savant. He was a backup first-baseman with the Phillies for many years, a profoundly mediocre player who became Babe Ruth every time he batted against Tom Seaver. Tommy Hutton is also one of Dave Johnson's favorite examples of positive thinking: "It was simply a matter of believing he could do it. When you can't discipline yourself to eliminate doubt and fear, it creates a lot of problems. You think too much—'I can't get around on this guy,' that type of thing—and you start anticipating, lunging, hitting defensively."

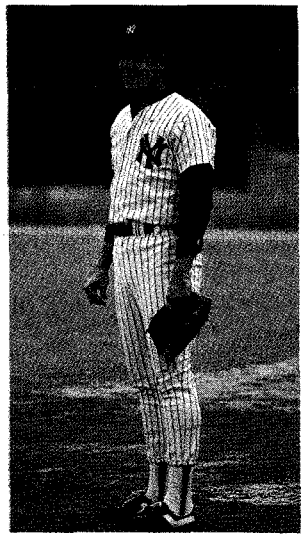
Johnson said this with the fervor of a man who has spent a good part of his career doing all those things and being called "Dumb-Dumb" by his teammates because he thought too much during a hot streak. "Yeah," he admitted, "I was the worst."

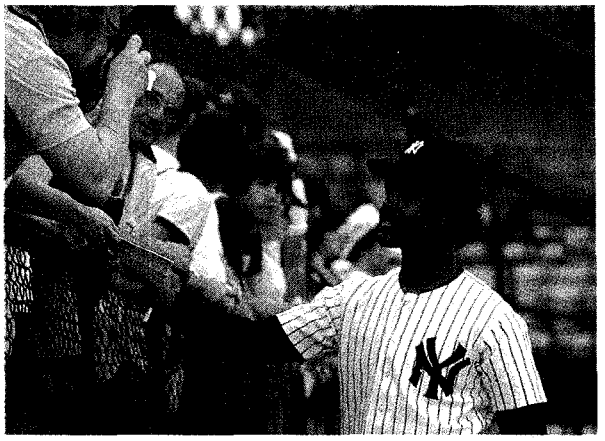
But the thing that Johnson did as a player that he regrets most, he said, was taking bad advice—not just from other players but from coaches too. There was one coach in particular, whom he will not name, who convinced Johnson to abandon his normally aggressive hitting style in the minor leagues and become a defensive, opposite-field, "inside-out" hitter.

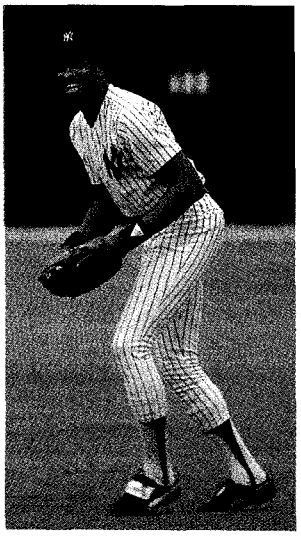
"I still get angry when I think about it," Johnson said. "It's something that has really influenced my style of managing. I hate coaches who try to reshape players in their own image. It's something I'll never do . . . but I was young, impressionable, and I tried to do it their [the Orioles'] way for several seasons. Finally, after the 1968 season, I decided to forget all that and do it the way I felt most comfortable."

In 1969, he raised his batting average 40 points (to .280). In subsequent years, he began to hit with more power and eventually tied the major-league record for home runs by a second-baseman (42), with Atlanta in 1973.

Johnson did just about everything he could to remain in baseball after his skills began to erode. He played in Japan for two years. He was a player-manager for the Miami Amigos, of the Inter-American league. When that league folded in 1979, he was forced to go home and make a bundle in real estate. "I made about $200,000 the year I devoted completely to business," he said. "But then, Lou Gorman [of the Mets] called and offered me $18,000 to be a minor-league manager, and I jumped at it. I guess I just missed chewing tobacco and watching athletes run around."







Stadium roulette: *No-hit pitcher Dave Righetti (top left) goes to the bull pen; battered Andre Robertson (top right) tries to recover at short; Berra finds out whether he can handle being sandwiched between the players and the boss; and Dave Winfield complains to the papers.*

THE YOUNG PLAYERS WHO worked for Johnson last year at Tidewater said that the man is as good as his word, that he never tried to change their natural styles, not even when they slumped and despaired.

"I was in pretty bad shape when the Mets sent me down to the minors last year," said Wally Backman, the second-baseman. "I'd started wondering about myself, but he really turned my head around and gave me confidence. He'd chew my ass when I made mental mistakes, but he was very fair, and everyone on the team—*everyone*—respected him."

Tim Leary, the very promising young pitcher who was coming back from an injury last year, said of Johnson, "He hung with me for the first two months of the season when I was awful. There were times when he let me pitch much longer than I probably should have for the good of the team, but I guess he knew that if I kept throwing I'd come around, and I did."

When asked if he will show the same kind of patience managing in the majors, Johnson said, "Absolutely. You have to judge what will have the greatest potential value for the team in the long run."

But the newspapers come out every day, and in New York, the pressure on a losing manager and players—especially young players—can be pretty intense. Johnson, who is an avid reader (of books, not newspapers), said his advice to the team on playing in New York will come from one of his favorite books, *Your Erroneous Zones*: "If you read a newspaper story about how bad you are," he said, "it's your own fault if you let it make you feel bad about yourself."

Such nostrums are well and good, but the reality is that Johnson is going to have to manage a team riddled with erroneous zones, a team primarily composed of unproved minor-leaguers. That reality was all too apparent when the Mets' pitchers and catchers ambled desultorily from their locker room for the first day of spring training, led by the charismatic Brent Gaff, who toiled in-

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conclusively at Tidewater last season. The most proved pitcher in the group was Mike Torrez. Others in the crowd included Leary, throwing confidently for the first time in years; Dwight Gooden, who struck out 300 batters in the low minors last year, and who *looks* like an athlete; and Sid Fernandez, the Hawaiian pitcher for whom the Mets gave up the estimable Bob Bailor and Carlos Diaz (the only two-for-one trade in history in which the "one" may have outweighed the "two"; Fernandez is a movable luau). The catchers included such luminaries as Junior Ortiz, Ron Hodges, and Clint Hurdle, a former "can't miss" phenom who missed with Kansas City and is struggling mightily—and rather poignantly—to hang on with the Mets. In a camp filled with live young arms and lots of hope, Hurdle's mere presence was a reminder of how elusive success can be in the major leagues.

John Stearns, the solid catcher whose career has been just about demolished by an uncooperative elbow, was another such reminder, but Stearns was a decidedly upbeat force in the locker room. "This team is going places," he told reporters. "I know I say that every year, but look—we're starting the season without 'Kong' [Dave Kingman]. That puts us ahead of the game already."

The Mets also will be starting their first full season *with* Keith Hernandez and Darryl Strawberry, arguably the two best every-day ballplayers in the history of the franchise. With George Foster sandwiched between them in the batting order and promising to return to slugging form, it seems possible that the team may occasionally strike fear in the hearts of opposing pitchers. For the rest, though, Dave Johnson will have to do an awful lot of positive thinking.

ONE MORNING IN THE YANKEE locker room this spring, a reporter asked John "Count" Montefusco, the pitcher, about his new manager. "Yogi?" Montefusco smiled. "I love him. He's a classic."

"Why is he a classic?"

"Because . . . I don't know. Everybody loves him."

"Why do you suppose that is?"

"I don't know." Montefusco began to giggle. "There's just something about Yogi."

"What?"

"Well, *look* at him!" Montefusco said, really laughing now. "How could you *not* like that man?"

Yogi is Yogi—ineffable, immutable, impenetrable, and, at times, almost inert. Was there ever a more aptly named player? The man is positively Eastern.

He was given the nickname by Bobby Hofman, an American Legion–ball teammate in St. Louis who later played for the Giants and now is a Yankee scout. "He was sitting in the locker room one day," Hofman recalled, "with his arms and legs crossed, looking like an Indian Yogi. So I said, 'Hey, Yogi,' and everyone on the team took it up. I think the reason it stuck, though, was that it was so *right* for the guy."

YOGI— OFFICIALLY, LAWRENCE Peter Berra—is the second-youngest son of an Italian immigrant who worked in a brickyard. The family lived in a neighborhood of St. Louis that also produced Joe Garagiola. "All my brothers were ballplayers," Berra recalled. "My oldest brother was probably the best of us all, but my folks were from the Old Country, and they didn't understand baseball. My dad wouldn't let them play. He didn't think it was any way to earn a living."

So the older Berras worked. When it came time for Yogi to join them, they ganged up on their father. "They said, 'Dad, we're all working,' " Yogi recalled. " 'Why don't you let him go out and play some ball?' Dad said okay."

Berra signed with the Yankees in 1943 for $500. He spent a year in the minors, at Norfolk, and then joined the navy. "I made the Normandy invasion in southern France," he said, inadvertently coining yet another Yogi-ism.

There is no doubt that the man talks funny. There is some debate as to whether Berra's malapropisms (or whatever they are) are intentional or not; one school of thought holds that many are the inventions of sportswriters. "I don't remember all the things I say," Berra said, "but I don't mind them saying I said them. Anyway, I thought I said them the right way at the time."

At which point, Berra smiled.

In any case, other famous Yogi-isms include:

"It's never over till it's over."

"I observed a lot by watching."

"Pair up in threes."

On putting in golf: "Ninety percent of the balls that fall short of the hole don't go in."

On playing the outfield at Yankee Stadium: "It gets late there early."

It is also alleged that Berra once ordered two jackets, "one in navy blue and one in navy brown."

For all that, Berra doesn't go around saying funny things all the time. In fact, he says very little. "He never did say much," said Whitey Ford. "He played cards."

"For Yogi," said Phil Rizzuto, "a sentence is a speech."

When he joined the Yankees, after World War II, Berra was the object of ridicule that often went beyond good-natured ribbing. The other players made fun of the way he talked and looked (some called him "ape") and of the way

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THE SPHINX: *He is one of only three managers to win pennants in both leagues, yet many people still think Yogi Berra is dumb.*

he played the game. "I think that's why the guys got on him," said Ed Lopat, a pitcher on the team. "He was always a great hitter, but he had his problems as a catcher in the early days. He had a strong arm, but it was wild, and I think he lost a few games for us in 1948. The next spring, they had Bill Dickey come in and work with Yogi on his catching. After that, he was just great."

"Yogi never let the ribbing get to him," said Rizzuto. "He has a terrific disposition, perfect for a manager. He's the opposite of Billy [Martin], who just *had* to blow up sometimes. It takes an awful lot to get Yog angry."

Indeed, in 39 years of professional baseball, Berra has shown intense emotion in public only twice: when Don Larsen pitched the perfect game in the 1956 World Series and Yogi leapt into his arms; and when, as Yankee manager in 1964, he knocked a harmonica out of Phil Linz's mouth on the team bus after a loss.

He played seventeen seasons for the Yankees and made the All-Star team fourteen of those years. He won the Most Valuable Player award three times. He appeared in more World Series (14) than any other player. He was voted into the Hall of Fame in 1972. He is one of only three managers to win pennants in both leagues, with the Yankees (1964) and the Mets (1973). Both teams lost the World Series in the seventh game; both teams went into precipitous decline after he was fired.

And yet, many people still think Yogi Berra is dumb. It is an ongoing debate among sportswriters.

"He didn't know what he was doing when he managed the Mets in 1973," said one writer who was there. "Guys like Rusty Staub and Tom Seaver thought he was a jerk."

"The players didn't respect him much in 1964," said another writer, who was there, "but he took a fading team and won. Let's face it: Five percent of all managers are geniuses, 5 percent are idiots, and the other 90 percent just manage. Yogi is in that 90 percent."

After he was fired by the Mets in 1975, Berra rejoined the Yankees as a coach and good-luck charm—the team won a pennant again in 1976, the first since he had left. He was the first guy in the locker room every day; beyond that, his duties were unclear. He coached first base. It is said that Billy Martin sometimes used him to deliver bad news to certain players. It is also said that George Steinbrenner used him as a straw man, floating rumors, whenever he was displeased with Martin, that Berra was about to take over the team.

In his recent book *Steinbrenner's Yankees,* Ed Linn wrote, "Don't ask me why a man who has won two pennants with two different teams . . . is looked upon as a joke."

Steinbrenner has said in the past that he "sounded Yogi out" about managing the team on several occasions, "but he never wanted it. He was loyal to this guy or he was loyal to that guy."

"I was never asked," Berra said simply and very firmly.

"They wanted him to take over in mid-season for Billy or [Bob] Lemon," Rizzuto said, "but Yogi wouldn't do that. He wanted to manage, though. He'd talk to me about it on planes. I'd ask him why he wanted the aggravation. He'd say he

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Lamb is best enjoyed a bit underdone, generously pink inside. It makes a superb stew in a rich brown stock flavored with thyme and rosemary. Curried lamb and the traditional standard leg or stuffed leg are popular forms of lamb in America. But the most regal of all lamb dishes are the Crown Roast and Rack of Baby Lamb. The rack is an almost perfect dish. It is handsome to look at and a pleasure to carve and eat.

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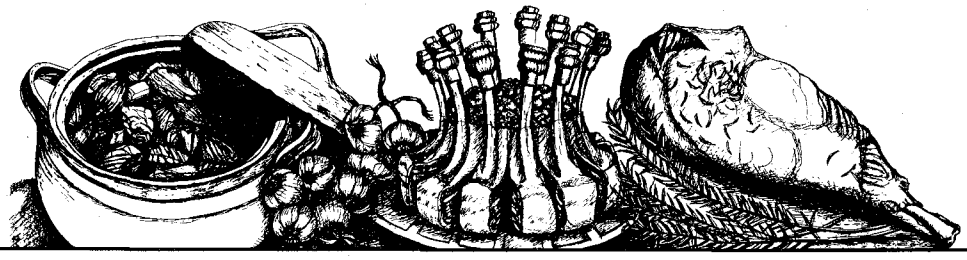

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wanted to do it one last time and win a World Series."

Berra said that Steinbrenner finally popped the question over the winter. "He called and asked me if I wanted it. I said, 'I don't know'—and I didn't. But my kids told me to take it. They said, 'What have you got to lose?' "

The answer to that question was: dignity and, perhaps, self-respect. As soon as Berra was named, the dumbness issue was revived. Dick Young, of the *Post,* wrote that Berra would merely be Steinbrenner's puppet.

But there were people who came to Berra's defense. One of them was Dick Young, of the *Post,* who sat next to Yogi on a plane to a golf tournament in Hawaii, and learned that the new manager had all sorts of plans for lineup changes, platooning, relief pitchers. Cynics, of course, might argue that these ideas were not Yogi's but his employer's. The puppet question remains open.

"He pays the salary," Berra said. "You listen to him. What the heck. He's got rights. He owns the club."

BERRA CERTAINLY *seemed* IN charge as spring training opened in Fort Lauderdale. He marched about the field with a clipboard, ordering players here and coaches there. He even helped lead the new stretching exercises ordered by the boss each morning.

The Yankees, unlike the Mets, hold their practices in an actual stadium. Each morning, the stands are filled with fans, often as many as a thousand, with nothing better to do than watch athletes stretch, and scream their names. Each morning, when Berra emerges from the dugout at precisely eleven, he is greeted by a standing ovation and a rhythmic "Yogi . . . Yogi . . . Yogi," which he acknowledges with a slight tip of the cap.

If minor-leaguers seemed to dominate the Mets' camp, the Yankees offered a bevy of Hall of Famers—twenty coaches and instructors hired by Steinbrenner to create a winning attitude. One afternoon, I spotted three All-Star pitchers—Catfish Hunter, Luis Tiant, and Hoyt Wilhelm—working with young Jay Howell on his pickoff move. Roy Smalley, making the shift to first base this year, seemed to have a personal coach in Mickey Vernon, who fielded that position quite smoothly for the old Washington Senators. The Yankee camp also was overrun with reporters and camera crews, eagerly rousting about for the controversies that are the Yankees' forte.

It seemed at first a disappointing spring in that regard. Dave Righetti, last summer's no-hit pitcher, quietly shuffled off to the bull pen. Ken Griffey, the first-baseman turned center-fielder, attracted a tight, pushy circle of reporters as soon as he set foot in the clubhouse and expressed some mild dismay with his new

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HARDBALL: *Dave Johnson may live in the shadow of the Oriole tradition, but Yogi Berra has the Birds themselves to contend with.*

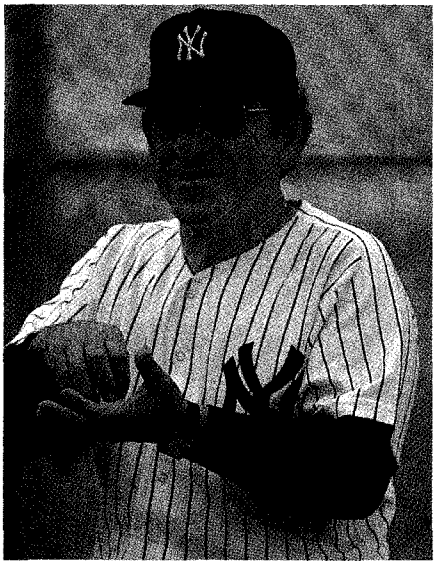
job. "With first base, you just walk out there and walk back," he explained. "With center field, you have to *jog* all the way out there and *jog* all the way back. And then, sometimes, you have to *run* after a ball."

But then Berra summoned Griffey into his office, and fifteen minutes later, athlete and manager emerged spouting platitudes about doing what had to be done for the good of the team.

"Yogi," said one sportswriter, "isn't as dumb as he's given credit for."

"Yeah, but the boss isn't going to like this," said another. "The boss likes to keep controversies going. Griffey should have been good for a week on the back page."

SURE ENOUGH, A WEEK LATER Steinbrenner was all over the back pages of the tabloids—if still absent from Fort Lauderdale—skirmishing with two of his star players, Dave Winfield and Graig Nettles. Berra was an innocent bystander to all this, and it seemed likely he would remain so: a cushion, absorbing punishment from above and below.



Talking it up: *"It's never over till it's over."*

"A lot of guys think Yogi is going to be weak," said Willie Randolph, the second-baseman. "They shouldn't mistake kindness for weakness."

It will be interesting to see just how much abuse the new manager will take before he finds this year's equivalent of a harmonica player. It will be interesting to see if the owner will have the chutzpa to attack directly one of the best-loved men in professional sports. One suspects there will be ample opportunities to find out, because the Yankees have the look of a fading team. There is confusion at first base, shortstop (where Andre Robertson's shoulder, hurt in an auto accident last summer, remains untested), third base, all three outfield positions (especially the two not played by Winfield), and the bull pen. The starting rotation consists of Ron Guidry and question marks.

Dave Johnson may live in the shadow of the Oriole tradition, but Yogi Berra has the Birds themselves to contend with. As the Mets aspire to mediocrity and Darryl Strawberry becomes the most exciting player in town, the Yankees may well find themselves sinking toward the middle in a very difficult division.

Modest expectations seem in order on both sides of town, and with Johnson's Styrofoam cup and Yogi's smokeless little pouches, it will probably be a season of modest expectorations as well.

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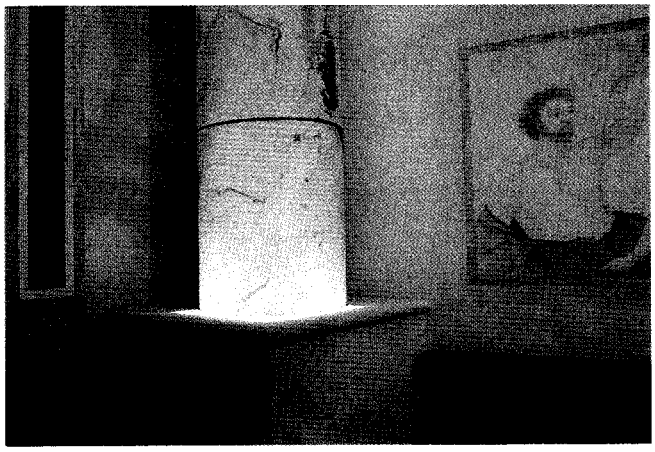
DESIGN

BY

MARILYN BETHANY



Some of the walls contain murals, but most are painted in a highly abstracted approximation of a Pompeian ruin. The architect, Jeremy Lang, says he aimed for "more theater than museum."

The nine Corinthian columns that give La Colonna its name are faux marbre.

Photographed by Langdon Clay

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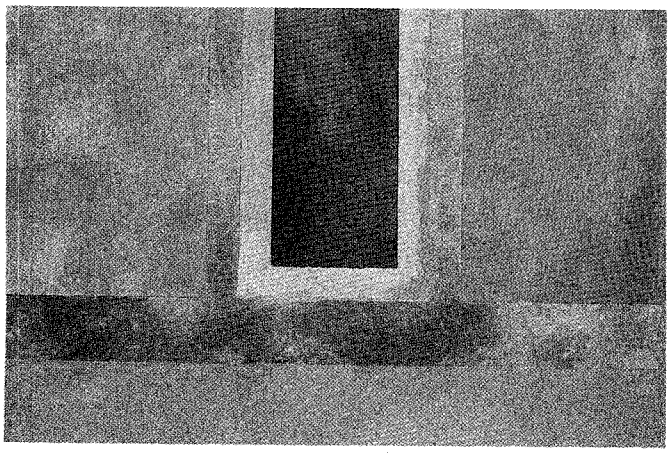

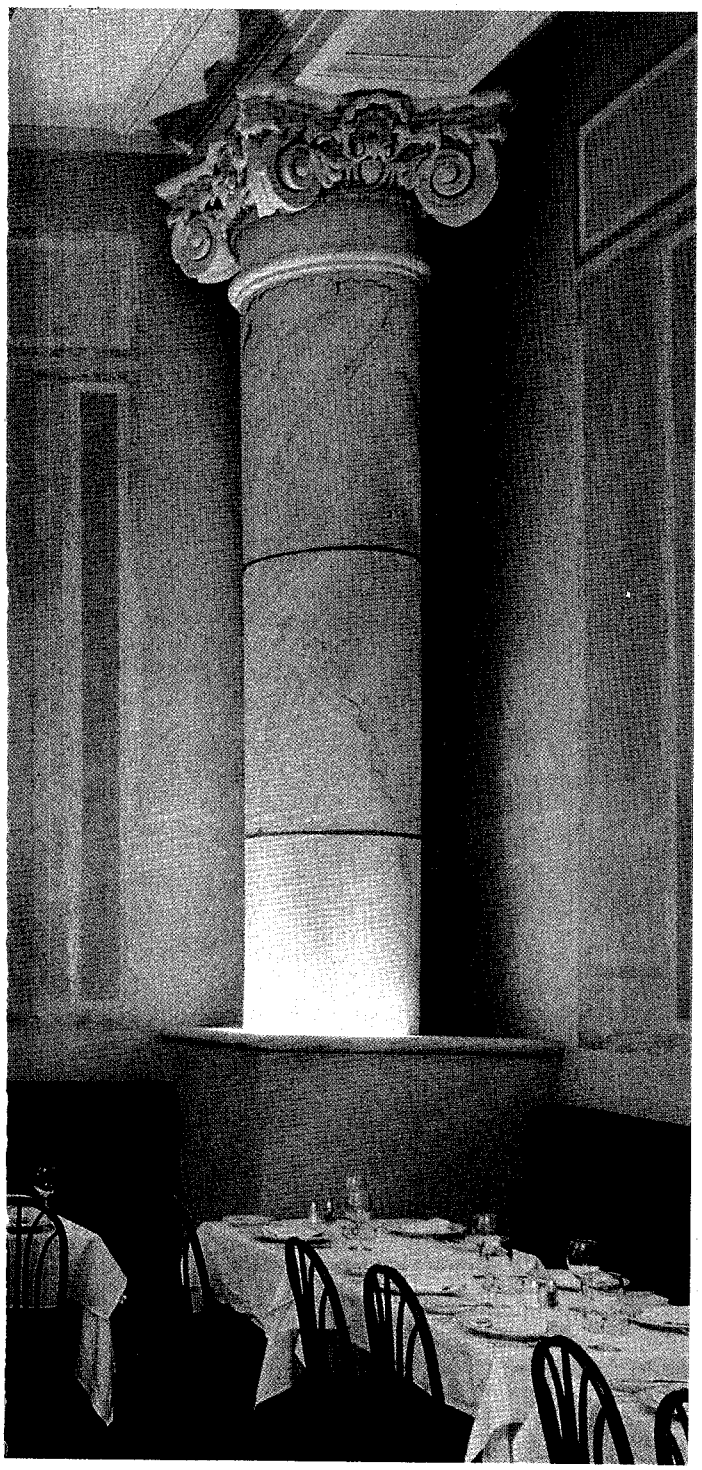

WALL POWER

IT'S THE LATEST IN A SERIES OF SEE-AND-BE-SEEN restaurants in the neighborhood between 14th and 23rd Streets, Sixth Avenue and Broadway. In fact, La Colonna, at 17 West 19th Street, is so new that it has yet to be reviewed. But if interior design were the lone criterion, it would get at least three stars.

John Schumacher, the owner, hoped to create a place where people could dine elegantly but also relax. Accordingly, the vast space has been artfully broken into quadrants by the architect Jeremy Lang, of Lang & Lanman Architects, so that it feels almost intimate. And the furnishings and dinner service are attractive and correct. But it is the columns—nine of them—that give the restaurant its name, and the painted walls that give it its magic.

"We set out to suggest a Pompeian outdoor ruin," says Lang. To that end, he divided the walls between the regularly spaced columns into a minor order of trompe l'oeil pilasters and voids, painted in the opulent palette of Pompeii—as one might dream it 2,000 years after Vesuvius.

Faced with such a feast of color, who can concentrate on the tortellini? Ever on the lookout for ideas to take home, I *long* to know how they did it. Here, according to Lang, is how—and how anyone else with the color sense and the fortitude can do it, too.

First, prime the walls with flat-white, oil-base paint and let it dry. With chalk, draw the panels and borders directly onto the wall, then delineate one large panel with masking tape. Next, roll on a fairly uniform base coat of the palest shade of the desired color. After it has dried, using a brush dipped in a slightly darker shade of the same color, dab the wall with the bristle tips. (Don't aim for uniformity; in fact, if the color gets too heavy—or even if it doesn't—wipe off some of the wet paint with a rag. This helps to achieve the desired unevenness of color.) Let it dry, then repeat this stippling process with ever darker shades of the same color, allowing each coat to dry thoroughly before applying the next. Repeat with the remaining panels and borders. When the whole thing is finished, add patches of shine by spraying clear lacquer randomly. (I'd skip this last step—the chalkier the effect the better.)

It took six men five weeks to paint La Colonna using this technique—and cost $30,000. Good luck.

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BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan

Five Easy Tweezers

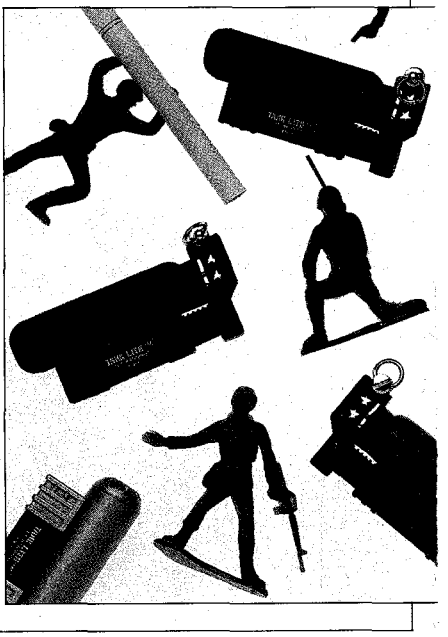
Their baked-enamel color will do absolutely nothing to help you snare that splinter. But Dal La Magna, who calls himself "Tweezerman," assures us that their carefully weighted design, extra length, exactness of point—all combined in the stainless steel that is used in surgical instruments—most certainly will. Their joyful confetti colors will just make the task more fun.
HENRI BENDEL/*The Gilded Cage/$15*

Hospitality Sweet

"Ah, you have brought civilization to the area," sighed the art director from one of the zillion ad agencies along Third Avenue in the Forties. He said this while he nibbled a palmier framboise at La Boulange, the area's brand-new patisserie and take-out-lunch store. The cookies are pure art. One bright star is the pavé d'Alsace (top, center), puff pastry filled with raspberry jam, topped with almonds—and I swear thin shards flake and fall to your lap as you chew ($1.50 each, but divide these into four easy pieces). Next, the largest tuiles we've seen in this town (75 cents each), perfect with sorbet for dessert. (These splinter softly in the mouth.) At bottom, those palmiers framboises, the thinnest palmiers ever, dusted with powdered sugar and sandwiched with a bit of raspberry jam. I dream of these at night. The small heart-shaped butter cookies ($6.50 a pound) are the kind your grandmother brings you in a tin; the chewy and not-too-sweet macaroons are 50 cents each. Finally, the round almond cakes, filled with almond cream, apple, and raisins, called Conversation ($1.50 each). Buy these on your lunch hour—because they're gone at closing. **—Barbara Costikyan**
LA BOULANGE/*712 Third Avenue, near 45th Street/949-7454*

Burning Sensation

Why carry a lighter if you don't smoke? Because you want to! And everyone who sees these high-technology versions of the World War I army lighter seems to want to. In a mat-finish army green, Tank Lite looks like a cross between a hand grenade and a CO_2 cartridge. In shiny silver, it's closer to a chubby bomb. In mat black (very Porsche, don't you know?) or shiny red, it's just a great-looking accessory. Flintless and refillable with butane, Tank Lite also succeeds as a pipe lighter, and each has a loop that can be clipped to a D ring (the better to hang it from your belt). Each is $13.99.
PLASTIC WORKS!/*1407 Third Avenue, near 80th Street (535-6486), and 2107 Broadway, near 73rd Street (362-1000)*



Photographs: top, James Wojcik; center and bottom, S. Baker Vail.

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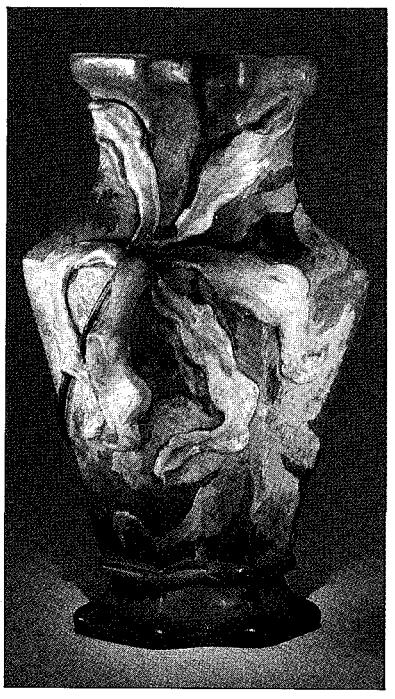
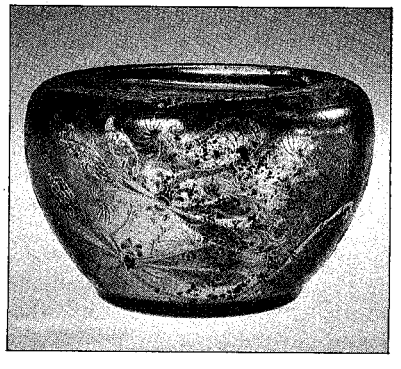
Take Me to Your Reader

We all have bookish friends, and many of us are a little bookish around the edges ourselves. But there's more to books than just, well, books. There are book *things* . . . accoutrements . . . accessories. Duane Hampton and Louise Melhado, who opened their special little antiques shop last fall, know the book world has far-flung boundaries, and they have put together an exquisite selection of accessories for those who are attached to the printed page. So, for the friend with the mammoth re-edition of the Samuel Johnson dictionary or a bulky Webster's Second in the den, why not a dictionary stand ($425)? For the short friend with the tall bookshelves, a handsome set of English library steps. The steps shown are $1,800, but the Stockroom has others from time to time. For the reader who treasures his or her old volumes, a French nineteenth-century ivory page turner ($275). The items in the Stockroom are all one-of-a-kind, of course, since they're antiques that Hampton and Melhado have brought back from their European and American travels, but from the nineteenth-century walnut book press ($550) to the book-shaped box that holds playing cards ($300; there's also one that holds poker chips, for $350, and another that holds an English army officer's toilet accessories, for $800) to the lithograph of Ackermann's library ($700), a bibliophile can't go wrong here.
M. H. STOCKROOM, LTD./*By appointment/752-6696*



Remembrance of Things Glass

For all the fame of the houses of Baccarat and Clichy, France was in fact late in producing masterpieces in glass or, for that matter, even simple drinking glasses (these were imported from Venice). It wasn't until the nineteenth century that France's glasswork flowered, and this was due to two great artists: Lalique and Emile Gallé. Gallé, entranced with nature, sought to capture it in his work—birds, flower petals, dragonflies interpreted in glass. Proust looked at nature and saw the colors and texture of Gallé's art: "The sea," he wrote, ". . . set with that unchanging, creamy, white enamel which represents a layer of snow in Gallé's glass." Now Steuben, our own great glass house, has mounted a major exhibit—an exquisite mix of the voluptuous, the subtle, and the fantastic.
"EMILE GALLE: DREAMS INTO GLASS"
Steuben Glass/Fifth Avenue at 56th Street/752-1441/March 14 through April 7



Photographs: left, Ted Hardin; top right and bottom right, courtesy of the Corning Museum of Glass.

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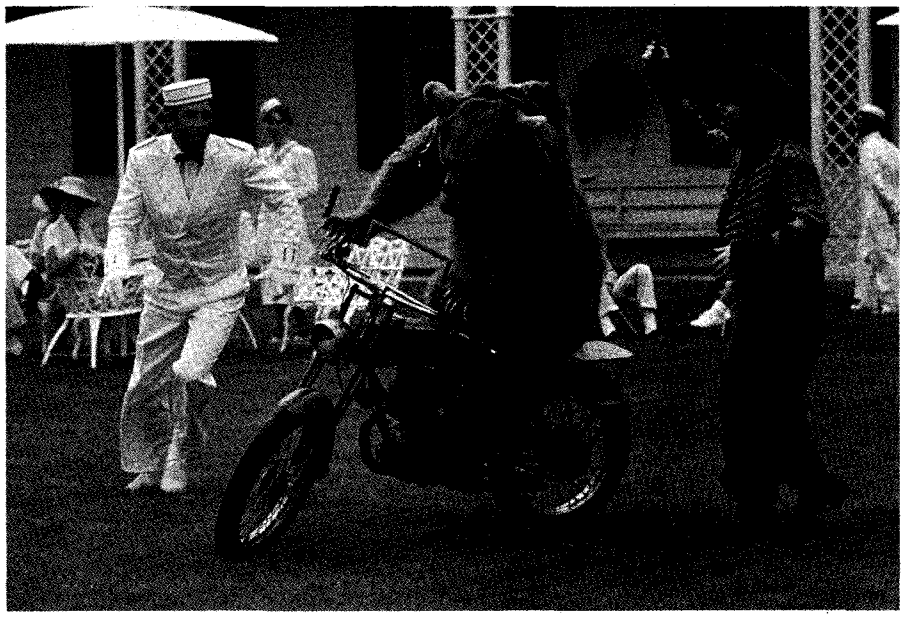
Movies/David Denby

IDIOT'S BURLESQUE

"...*The Hotel New Hampshire* looks shapeless, jumbled; everyone bobs around in a vacuum of glib absurdism..."



Send in the bears: *Beau Bridges and Wallace Shawn in Tony Richardson's film.*

IN **The Hotel New Hampshire,** THE latest disastrous attempt to transfer the wayward narratives of John Irving to the screen, one of the central characters is Franny (Jodie Foster), a girl who gets roughed up a bit. Franny is the oldest daughter in a family of supposedly lovable eccentrics, and in the course of the family's travels from New Hampshire to Vienna to New York to New Hampshire again, she is beaten and raped by the backfield of a high-school football team, seduced by a gloomy lesbian (Nastassja Kinski) who walks around in a bear suit, and seduced again by a left-wing terrorist who wants to bomb the Vienna Opera. As if all this seducing weren't enough, she cures her brother John (Rob Lowe) of his incestuous desire for her by making love to him for an entire day; later, she becomes a movie star, and after her dwarf sister, Lilly (Jennie Dundas), throws herself out the window, she marries the nice black man (Dorsey Wright) who chased away the rapists years earlier. She does everything, poor dear, but trip over Roy Cohn on the way into Regine's.

What happens to Franny—and to everyone else in this jaunty harlequinade of a movie—is meant to shock us; what shocks us, however, is the way even the most extreme experiences can be made stupid, weightless, and empty of meaning. *The Hotel New Hampshire* is about the Berry family, nominally headed by the ineffectual idealist Father (Beau Bridges). There are a great many other Berrys as well—too many: Mother (Lisa Banes), Franny, brother John, brother Frank (Paul McCrane), who is gay but apparently has no lovers, sister Lilly, baby Egg, and assorted pets, friends, relatives, and victims. The whimsical Berrys are meant, God help us, to represent the bounteousness of life; they live in the various hotels they set up around the world, and the movie could be called a celebration of the extended family, the family as hotel—a place where you can be crazy, gay, small, eccentric, or, more likely, just cute, and still be loved for yourself. In brief, the movie is even more amorphous and winsome than *The World According to Garp.*

The director-screenwriter, Tony Richardson, is reported to have become obsessed with the novel when it was still in manuscript. But what did Richardson become obsessed with? Judging from the movie, which is spineless, it's impossible to say. Richardson, reproducing Irving's flip tone, has managed to take the sting out of death and the anguish and pleasure out of sexual longing. All these characters, tedious yet mysteriously blessed by their membership in Irving's zoo world, bob around in a vacuum of glib absurdism. There's Sorrow the dog, who dies of terminal flatulence, and is then stuffed and dragged through scene after scene; there's Miss Miscarriage (Amanda Plummer), the Viennese terrorist, who insists that brother John sleep with her so she won't die a virgin. Nothing that happens to these characters means anything emotionally; nothing even matters *physically*—they just bounce back, like Schmoos, or die, and the movie passes on, senseless but irrepressible. On to the next suicide, the next symbolic castration!

In this idiot's burlesque, the actors are not so much used as used up. Pretty little Rob Lowe gets pawed and worked over by a variety of women but manages to suggest nothing more intense than the actorish petulance of the young Farley Granger. The black actress Jonelle Allen is forced to play a love scene with Lowe in which her dentures fall out; Wallace Shawn, as Freud—not *the* Freud, but a little Viennese who runs a hotel—scuttles around screeching in a German accent, goes blind, and blows himself up with a bomb; Amanda Plummer, the rape victim whose tongue was cut out in *Garp,* is parched, desperate, and crazy again. And so on.

Jodie Foster has been passing through heavy weather since the age of twelve, when she wore hot pants and booties as the baby hooker in *Taxi Driver,* so perhaps it's not surprising that she brings her usual sang-froid to the role of Franny. Foster says Franny's lines very knowingly, as if she thought they were wise and clever, and her knowingness turns out to be the perfect expression of the movie's smug amateurism. Foster doesn't act much; perhaps she feels she doesn't need to create the emotions of the story for people who are not already insiders. At the screening, some of the people sitting near me nodded and laughed through the most opaque passages in the movie—the passages that couldn't possibly make sense if you haven't read the book. It doesn't seem to have occurred to the people who made this thing that not everyone in the world is caught up in the unspeakable excitement of John Irving's private mythology—bears, rape, Vienna, crashing air-

Photograph by Attila Dory.

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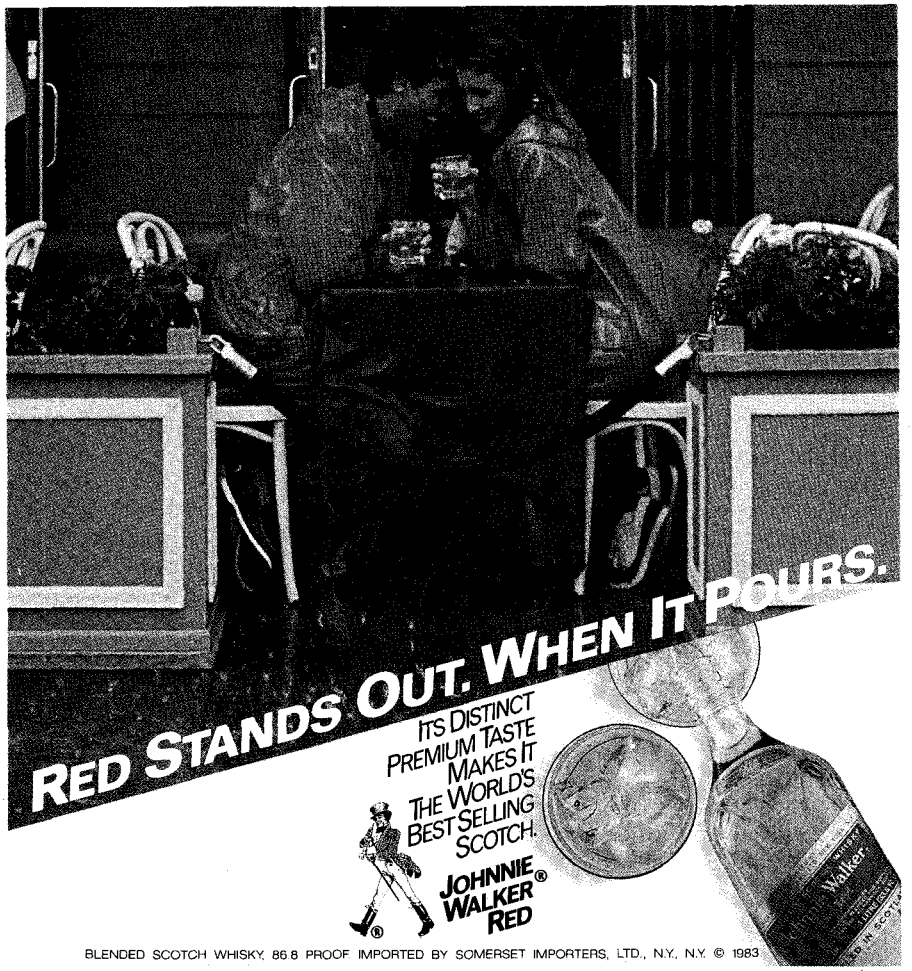
planes—and that some people might gaze at the screen in disbelief, puzzled perhaps, but on the whole happy to be out of it.

Irving provides a mass of unruly life combined with a casual, offhand treatment of death and dismemberment that passes for a genuine dark vision, so his work may continue to be a lure for filmmakers. But the lure is part of a trap. The recurrent catchphrase, "Everything is a fairy tale," surely indicates what Irving thinks he is doing in the novel. But a violent, mystical atmosphere is one of the hardest things to achieve in film. When you photograph houses, rooms, furniture, and so on, the objects carry real-world associations; to transform the real world into fairy tale, a director must either control all the associations or work in a truly magical style, the way Cocteau did, or Godard in *Weekend,* or Capra in sections of *It's a Wonderful Life.* But the style of Tony Richardson is far from magical. His scenes are realistic, merely cranked up for an eccentric atmosphere and laughs. People rush in and out of rooms, chattering, arguing, roughhousing; action, edited for speed and impact, is often garbled; and some of the sex encounters are shot in fast motion for that bawdy-naughty effect, just as in Richardson's big hit of two decades ago, *Tom Jones.* Richardson packs too many sardines into the tin; the movie looks squeezed, shapeless, jumbled.

The Hotel New Hampshire offers the lulling sentiment of a family-of-eccentrics play like *You Can't Take It With You* crossed with the quirkiness of a campus cult favorite like *King of Hearts.* With its image of the extended family providing space for everyone, it could appeal to adolescents, who often feel they don't belong much of anywhere. I'm not sure, however, what kids are going to make of Rob Lowe, who is served up as a teen sex object. After Lowe gets pushed around several times, he's advised to develop some muscles, so he takes to bodybuilding (another Irving obsession) with a vengeance. In between weight-lifting scenes, with Lowe straining and sweating as the camera feasts on his good looks, voracious women pull him into bed, and after a while the movie begins to seem like a displaced gay fantasy of a beautiful young man brought to physical perfection and rewarded sexually. Somehow, I don't think that's what John Irving had in mind.

LIKE MANY GOOD PARODIES, **This Is Spinal Tap,** an excruciatingly funny send-up of dreadful rock groups and rock documentaries, is so accurate it almost becomes the thing it satirizes. The movie was made with equal amounts of love and disgust; seeing it is a dizzying, joyous experience. ■



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Television/John Leonard

GIRLS AND GIRLS TOGETHER

"...*Kate & Allie* has two fine comic actresses and a mildly subversive proposal: What if they *can* get along without us?..."

KATE MCARDLE (SUSAN SAINT JAMES) and Allie Lowell (Jane Curtin) live together on **Kate & Allie** (Mondays; 9 P.M.; CBS) because they can't afford to live alone, certainly not in Manhattan. Each is a divorced mother. Between them, they have three children. What they arrange for themselves and their prepubescents is less an Alternative Life-Style than a Cash Nexus.

Kate is the career-woman half of this nexus. Allie is the homebody half. When we first meet Allie, she has glue in her hair. She has been wallpapering a closet. Yes, there are wallpaper jokes on *Kate & Allie*. Not without exasperation, the glamorous Kate tells Allie, "You realize, there are undecorated *countries* that have never *seen* wallpaper." Kate should know, because a travel agency is where she career-womanizes.

There are also jokes about Wonder bread, coffee commercials ("for moments like these"), cashmere, Orlon, Phil Donahue, Gene Shalit, and *Knots Landing*, not to mention Loretta Young and Jill Clayburgh, although, now that I've mentioned them, they deserve an explanation.

About Loretta Young: Allie overdresses, in deep purple, for her first date since her divorce. "I am being eaten alive by a giant eggplant," she says. Presenting herself to her extended family, she spins like a Sufi dervish. Kate is reminded out loud of Loretta Young. "Who's Loretta Young?" one of the children wants to know. This difficult question receives, from Kate, a sort of Zen answer: "That's Joan Collins's mother."

About Jill Clayburgh: in *An Unmarried Woman*, Jill Clayburgh had existential problems. Kate and Allie feel about these problems more or less the way I do: Stick it in your ear, Jill. How nice for spunky, pampered Jill that there was, immediately, bearded and sensitive Alan (Bates). Kate and Allie find that being unmarried in New York is less thrilling. What, they wonder, would happen if sensitive Alan left spunky Jill? "She gets the loft."

These jokes would, perhaps, mystify Aristophanes, Geoffrey Chaucer, Immanuel Kant, and other traditional humorists unacquainted with American television. American television first of all cannibalizes popular culture, and then broadens and flattens all the jokes, thereby reducing the number of things about ourselves at which we are permitted to laugh. These "laughables" are usually what we have already seen, over and over again, on television. The system is self-referential, like an Escher lithograph, and closed, like a padded cell. We are what we see, looking at the electronic wallpaper: not archetypes but demographics. We forget that once upon a time we really wanted to be more complicated. I am tempted to suggest that what television has done to humor it has also done to politics, but that's another monograph.

Floating hair, flashing eyes: *Susan Saint James and Jane Curtin as Kate and Allie.*

Kate & Allie, nevertheless, *is* funny, because of Susan Saint James and Jane Curtin, the one familiar from *The Name of the Game* and *McMillan and Wife*, the other from *Saturday Night Live*. Did we expect that they would remain young—or, to risk that dangerous word, *cute*—forever? No. Susan Saint James still has her wonderful, croaky voice, and still sashays in that American way, part field hockey, part senior prom, that so transfixed Henry James on his contemplation of her prototypes a century ago. And Jane Curtin still seethes behind those glittering eyes, that maniacal grin; there are bats in her belfry; at night, by candlelight, she has read some Gothic novels and played with spiders.

But there are stretch marks on their minds and bodies, a kind of weather stripping. Their paired grins, that orthodontic dazzle from the Mary Tyler Moore school of teeth, have known some punches and learned to bite. I'm not saying the women walk around in pain all over Greenwich Village, but you will remember that Jimmy Carter was attacked by a rabbit. Cute is deceptive. After all, there are children to care for and rent to be paid. Other odd couples—one thinks, of course, of Jim and Huck, Queequeg and Ishmael, Chingachgook and the Deerslayer, Tonto and the Lone Ranger, Laurel and Hardy, Starsky and Hutch—left town without bothering about the children and the rent, because they were men, and men are philosophically opposed to civilization, which consists of children and rent instead of horses and whales.

And so a curious creative tension arises out of the *Kate & Allie* interplay. They don't alarm us, not Susan Saint James and Jane Curtin, not when they are worrying about how to behave on a date ("Don't cut his meat for him," Chip

Photograph by James Hamilton.

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Lowell tells his mother), or mugging in front of a video camera (Emma McArdle for a school project is making a home movie on life after divorce), not quite, not yet. Kate will crack wise: "Clothing is a language. Do you know what these dresses are saying? 'The library is closed.' " This sounds almost traditional: women wallpapering themselves to please men. Less traditional, at least on a comedy program, is a woman like Allie saying of her ex-husband—who, after all, is a doctor—"The man I loved is no more than pond scum to me now."

What if they can really get along without us, Allie doing the cooking and Kate doing the snoring? Allie says, at the end of one program, "Kate, you want to get married again?" Kate says, "Someday." Allie says, "That wasn't a question. That was a proposal." As a proposal, at least on television, this is mildly subversive. Two fine comic actresses and one mild subversion are better than average for any season.

Also on CBS (Sundays; 8 P.M.) is Suzanne Pleshette as **Maggie Briggs**, a hard-news reporter for the New York *Examiner* who is reassigned, against her will, to the paper's "Modern Living" section. Maggie, who wears a tie and is working on a story that involves pirated motion-picture prints and a French-speaking Korean martial-arts team, tells the editor of the "Modern Living" section, "Your entire department sucks yeast."

Perhaps you think it unlikely that a reporter with fifteen years on the city desk, covering tenement fires, railroad disasters, and hepatitis epidemics, would be forcibly relocated to the "baby cakes" pages, the hollandaise and pickle beat. It sounds like a Nora Ephron novel, doesn't it? Of course, a Nora Ephron novel sounds like some people's real lives, only wittier. And Suzanne Pleshette—late of *The Bob Newhart Show* back in the days when Newhart was a Chicago psychologist instead of a New England hack writer with an inn to keep—also sounds like real life, if your real life is wittier than mine.

Astonishingly, on the premiere episode of what's supposed to be a savvy program, there was a men's-room pee-pee joke. On the other hand, Maggie was splendidly abetted in her disdain for food-think and the wallpaper section by Walter (Kenneth McMillan), a *Front Page*-type with a candy-bar problem, and Walter is what newspapers used to be about before they discovered *faux bambou* and kiwi. Walter showed Maggie her first dead body. I'll buy Walter a candy bar anytime.

Otherwise, *Maggie Briggs* so far seems no threat to *Lou Grant* as a television program that consorts with the truth about newspapers. No reporter *I* know—and I have known most of them,

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before they disappeared into their V.D.T.'s—ever told his or her editor to "Blow it out your ditty bag," not even Evelyn Waugh in Ethiopia. Who does Maggie think she is, Sally Quinn? Mother Jones? Obviously, she thinks she's Suzanne Pleshette. In her opinion and in mine, she's worth more than all the "Modern Living" sections prefabricated to gladden the wallets of media moguls whose favorite news is the stock quotations on the ticker tape that runs between their ears.

Since CBS is also bringing back *Cagney & Lacey* this spring (Mondays; 10 P.M.), what we have is a sort of feminist wavelet against the tide of "action-adventures" elsewhere on the dial devoted to male-hunk private eyes with their usual crybaby pom-pom girls and the made-for-television rape rhapsodies, and those weird hairy-pectoral death fantasies—*Airwolf* does it with helicopters, *Mike Hammer* and *Matt Houston* go it alone—in which it is necessary for the hero's one true love to perish so that he can be permanently strong and sad, and talk to his eagle or his cello. CBS, at least through April, is giving us women worth admiring who persevere and whose sense of humor and sense of justice have graduated from nursery school.

In brief: IT IS ALMOST A MISTAKE TO PAN a Norman Lear series on the basis of a single episode. (I remember being stupid in print myself after watching only half an hour of Archie Bunker.) His better programs—like *All in the Family* and *Maude*—tend to grow up and leave their confining homes, their little ideas, as the actors and writers gather confidence and specific gravity. So this is the first draft of an opinion on the first draft of a program.

a.k.a. Pablo (Tuesdays; 8:30 P.M.; ABC) is about a young Mexican-American comedian (Paul Rodriguez) who, if he makes it in gringo show biz, will either usurp his father's role in the family or escape the family—and its ethnic pieties—altogether. The problem so far is Pablo himself. Rodriguez as comedian is a model of sharp timing; as an actor in a family drama, he seems like a whole petrified forest inside one man's body-trunk. There's no reason the comic timing can't be transferred to the family drama, with some patience. I'm willing to wait, and hope ABC will be, too. It's also nice—it is always nice—to see Katy Jurado, as Pablo's mother, getting some worthy work, and Hector Elizondo, as Pablo's agent, is terrific. So is Joe Santos, Pablo's father—he was the Los Angeles police detective on *The Rockford Files* who could never figure out why he was helping James Garner. (Lear has always had a gift for the right actor, if not the right words.) Somewhere, Freddie Prinze is watching.

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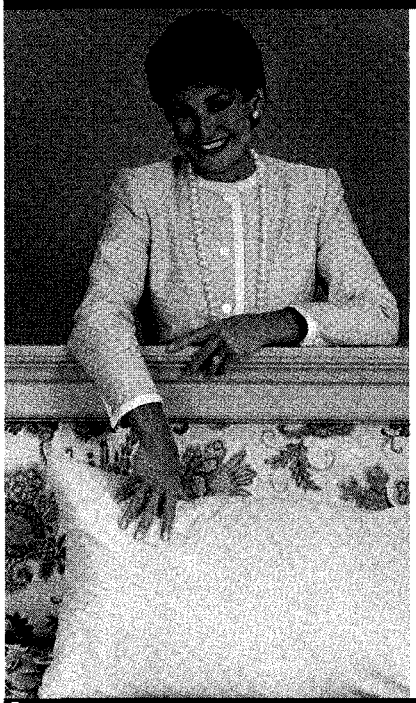

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Music/Peter G. Davis

CONDUCTORS OF ELECTRICITY

"...From the podium, three messages: Celibidache's bizarre conceptions, Muti's individuality, Bernstein's bear hug..."

TOO MANY OF TODAY'S CONDUCTORS, the familiar complaint runs, are stamped out by the same cookie-cutter machine. What happened to the giants of the past—the Toscaninis, Furtwänglers, Walters, Stokowskis, Monteuxs, and so on—who could so forcefully imprint their own identities on a score that one chord was enough to reveal the special personality of the man in charge? Perhaps we are cursed with a race of podium pygmies nowadays (an inevitable by-product of a world with too much music and too much of it endlessly repeated). But on five consecutive evenings in Carnegie Hall not long ago, three very different conductors made three very different and highly individual statements. Love it or hate it, the message in each case hardly came from some programmed computer bank.

By far the most singular member of this trio is **Sergiu Celibidache,** who, at the age of 72, was making his first appearance in this country, conducting the Symphony Orchestra of the Curtis Institute of Music. The casual concertgoer has probably never heard of Celibidache, but his reputation among today's connoisseurs of orchestral performance is extravagant, and a small but adoring cult now surrounds this elusive figure. Born in Romania, Celibidache has spent virtually his entire career as a guest conductor, and only with those few European orchestras that can satisfy his exacting conditions—between ten and eighteen rehearsals for each concert. No major professional American ensemble can afford that luxury; otherwise, we would surely have seen him before now. There are also precious few recordings. The entire process is anathema to Celibidache; he made a handful of discs long ago, and found the mechanical reproducton of his art so misrepresentative that he swore never to darken a recording studio again.

The arrival of this fabled perfectionist aroused much curiosity, and in certain quarters the critical reaction to his idiosyncracies bordered on ecstasy. Granted, the Curtis students are gifted young musicians, and their playing was phenomenally accomplished. Even if Celibidache had devoted the same amount of pre-concert preparation to orchestras from New York, Boston, Philadelphia, or Chicago, I doubt if he could have achieved superior technical results. The chances are that seasoned professionals would, actively or unconsciously, resist obeying a conductor with such eccentric interpretive notions, but the talented Curtis youngsters seemed more than ready, willing, and able to do exactly as they were told.

Love affair: *Bernstein and the Vienna Philharmonic.*

The program opened with Rossini's *La Gazza Ladra* Overture, and if the composer had heard it, he might well have repeated a question he once posed to Adelina Patti after she sang an aria from *The Barber*: "Very lovely, my dear. Who wrote it?" Celibidache apparently mistook Rossini for a minor musical French Impressionist, judging from his insistence on a mincingly precious pace and weird textures of washed-out pastel colors that completely negated the ebullient buffo character of the music. Debussy's *Ibéria,* Wagner's *Tristan* Prelude, and Prokofiev's *Scythian* Suite were marginally less distorted to suit the conductor's bizarre hothouse conceptions, but each score sounded artificial, arbitrarily varnished, and overrefined to the point of rotting decadence. It strikes me that at some point Celibidache's very real gifts went disastrously astray and now, after years of living in an ivory tower, he has lost contact with musical reality.

Riccardo Muti and the Philadelphia Orchestra cleared the air one night later, and not a moment too soon. Berlioz's melodramatic solo cantata *La Mort de Cléopâtre* again showed how much we are missing by Muti's continued absence from the Metropolitan Opera: This exciting performance explored every angry and regretful mood expressed in the elaborate orchestral scenario, while Jessye Norman's imperious portrayal of the heroine in her death agony matched, and possibly surpassed, the tragic intensity of her Dido in *Les Troyens* at the Met.

After that tour de force, Muti turned to Bruckner's Fourth Symphony and put his distinct signature on the work. Ever since Muti became the Philadelphians' music director, in 1980, the orchestra has ceased to give an aural impression of 100 neutralized instruments painstakingly blended into a batch of creamy-smooth, homogeneous fudge. Each section now contributes its own special tang and flavor to the musical discourse, yet the total ensemble is fastidiously balanced and proportioned according to the organic requirements of the score. I have rarely heard the Bruckner Fourth yield its secrets so readily, and at the same time sound quite so beautiful.

The third conductor to visit Carnegie Hall was **Leonard Bernstein,** heading the Vienna Philharmonic—a combination glamorous enough to turn the orchestra's three concerts into festival events. Unlike many celebrity occasions of this sort, there was also music-making of consequence to be heard. The or-

Photograph by Robert Maass.

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chestra itself is amazing, one of the few left in the world to retain a collective personality all its own, and one that varies only in subtle ways according to the artistic outlook of the conductor in charge. This translates into sonorities of unusual seductive warmth, cushioned weight, and mellow bloom, coupled with an independent character of playing that may sometimes seem wayward, but is almost always spontaneous and vital.

Some sort of chemical reaction took place the moment this most effusive of American conductors first stood in front of this most laid-back of European orchestras. That was over twenty years ago, and by now, Bernstein and the Vienna Philharmonic work together as if engaged in a passionate affair, and the course of true love runs more smoothly now than ever before. The Philharmonic has changed very little in two decades, but Bernstein has altered considerably, tempering the explosive enthusiasm of youth with the more wisely judged enthusiasms of middle age. Every moment might not have been perfect or to everyone's taste, but these were musical experiences that few will quickly forget.

The three programs consisted of two symphonies each, one Classical and one Romantic. My principal reservations concern Bernstein the classicist, Haydn's No. 88 excepted. This hearty composer has always readily responded to the Bernstein bear hug, and unless one insists on absolute period authenticity, the performance had to leave listeners wreathed in smiles after such a civilized and life-enhancing display of high spirits. Mozart's last two symphonies, on the other hand, seemed excessively ponderous, although even here there were lovely moments to cherish.

With the symphonies of Beethoven (the *Eroica*), Mahler (No. 4), and Brahms (No. 2), Bernstein reveled in his element. I find it difficult to single out one interpretation from three such distinguished readings, but perhaps it would be the *Eroica*. Conductors spend a lifetime coming to terms with this extraordinary creation, a masterpiece that sums up everything that came before, as it simultaneously peers centuries into the future. The fact that Bernstein's probing insights once again left one pondering the significance of such a familiar score indicates only a small measure of the conductor's achievement. By emphasizing the Mahler Fourth's disturbing ambiguity and almost schizophrenic fluctuations of moods, Bernstein also brought this frequently misconceived and trivialized symphony squarely into perspective, despite the unsuccessful experiment of using a boy soprano in the finale. A sun-drenched, radiantly affirmative Brahms Second made the happiest possible conclusion to three auspicious concerts. ■

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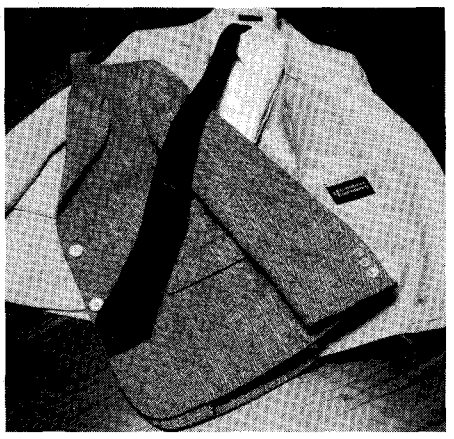

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Art/Kay Larson

THE LATER THE BETTER

"...The intensity of the desire in Picasso's late works is breathtaking. It drives him to moments of pure expression..."

THOUGH IT MIGHT SEEM THAT WE'VE HAD more than enough of Picasso lately, there are whole chunks out of his monolithic career that haven't yet been ground up and assimilated. Late in his life, Picasso was still confounding curators and audiences whose impressions of him had been formed in the shadow of his early genius. *Very* late Picasso—from the terminal decade, 1963–1973—has proved even more troublesome. Not much of it found its way into the Museum of Modern Art's colossal 1980 retrospective: Apparently, it was felt to be too sentimental, too sticky, too formally "naïve." Anyone who didn't know better could easily have assumed that Picasso had simply gotten old and stopped painting. Not so, not so. It's just that we've had to wait until the times once again caught up with him. Now, thanks to the foresight of a few astute curators and museum people, we have a chance to confront this incendiary work. There are plenty of strong exhibitions in town at the moment, but the single strongest is **"Picasso: The Last Years, 1963–73,"** at the Guggenheim.

The show almost didn't happen. Several years ago, Robert Littman, the head of the Grey gallery, at N.Y.U., and one of the most innovative small-museum directors around, tapped N.Y.U.'s Professor Gert Schiff as curator, then ran out of funds just as Schiff was ready to begin shipping works. (Borrowing Picassos is one of the most expensive propositions a contemporary curator could contemplate.) The Guggenheim stepped in, to everyone's credit, to save the project. Now that the suspense is over, we can relax with the work—if relaxation is possible.

The very late work is difficult, but in a new way. Picasso had one of the great analytical minds of all time, and we've grown used to that image of him. But in his last few decades he populated his pictures with a bunch of Sunday-comics characters and situations: cute musketeers with curly beards; athletic goddess-prostitutes who do yoga bends to flaunt their sex; dirty old men; and crashingly violent pseudo-neoclassic scenes like the Rape of the Sabine Women. The weird sentimentality of his rogue's gallery puts great strain on one's image of Picasso as primogenitor of twentieth-century art—it's as though Picasso, in the vast reach of his genius, had created not just modernism but the impulses toward its violation.

The exhibition is divided into upstairs and downstairs: the top ramp for prints, the other levels for paintings and drawings. It's a wise decision, because the prints are markedly different—in them, Picasso's hand shows not a moment's hesitation or respite. Line and shading, scenery, description of characters—they are all laid out on the page with the simultaneous force of an electrical storm. To my mind, these are the strongest, clearest, most incantatory graphics he ever produced.

But the late paintings are not concerned with that sort of clarity. At the end of his life, he was painting very fast—almost automatically—in a kind of Cubist shorthand of slashes, dots, washes, and curves. He had clearly grown bored with pure finesse. There are traces of Cubism in evidence, for instance, in the violin outlines and cardboard-cutout buttocks of the woman in *The Artist and His Model.* But by now one can "read" Cubism as quickly as Picasso could paint it; the anatomical dissections and flattened forms divert us almost not at all from the picture's swift, stark drama.

In the artist's late years, Cubism had become a visual language whose syntax came too easily and whose phrases threatened to become clichés. Having mastered the grammar, Picasso began to edge toward (or yearn for) poetry. Sometimes he was painting so fast that he seems to have been working in his sleep—or in that twilight of the mind envisioned by the Romantic poets, when the superstructure of consciousness is infiltrated by thoughts, dreams, utterances, memories, desires, and nudges from the unreconciled past. Cubist syntax had become a way of talking to himself.

Stark drama: The Artist and His Model, *one of the works now at the Guggenheim.*

How to assess Picasso's late work? The question has been a thorn in the gullet of art history. The Modern's show carefully edited out the emotionalism and kept in the work that still showed signs of the old familiar rigor. Professor Schiff's winnowing has been weighted toward dramatic incident (though even at his most "expressive," Picasso is still

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a master of formal invention). Judging by the quantity of the work at the Guggenheim, and the paucity at the Modern, I would imagine Schiff is more accurate about Picasso's last years. There are those who will mourn the passing of the century's greatest pioneer, but the "formalist" Picasso was never the whole of him.

So many decades have passed since the first Cubist picture, *Les Demoiselles d'Avignon,* of 1907, that we tend to forget how radically different Cubism was from, for instance, the rosy bathers of the 1920s. No one quite knew how to reconcile those two moods; Picasso had to do it for us. His sentiment was always a slightly embarrassing anomaly. The late work achieves a synthesis in which that deep sentimentality has found its window on the world through Cubism. In the very late work, he seems to take that synthesis so much for granted that he reminisces, as an old man would, about images from the past—except that with Picasso, the images are memories of styles he has known and loved.

There is a startling immediacy in the late work that we have only recently begun to value properly. The fact that Picasso's immediacy has immense importance for painting in the 1980s is merely the way we have come to value it. Its intensity can still be disconcerting—when he reminisces, he is as likely to come up with a musketeer as a Cubist head. Yet the musketeers can strongly resemble the Minotaur, Picasso's alter ego. The primal sexual dramas of his career have, in the very late works, become almost as clear as cartoons. A sequence of etchings reproduced in the catalogue are based, for instance, on Raphael and his mistress, La Fornarina. In Picasso's series, the painter and his paramour are tangled in a sexual embrace that grows wilder and more Cubistically convoluted as it approaches climax. Off to one side sits a hoary old man—in Schiff's account, it's Michelangelo—who watches with detached but gleeful interest. Raphael, who holds a brush and palette in each embrace, becomes the older artist's younger self, eager for union with the act of painting (and with the subject of painting, the nude woman). Michelangelo, the voyeur, can watch Raphael indulging in the two ruling appetites of both their lives.

The intensity of Picasso's desire is breathtaking. It drives him to moments of pure expression as singular as the crayon self-portrait that ends this show. No miracle of formal invention, this picture is still enormously powerful: The artist, painting almost like a child, with eyes wide in a skull-like face, stares straight into the Void he is about to enter. Art and life have finally met and merged. (1071 Fifth Avenue, at 89th Street; through May 6.)

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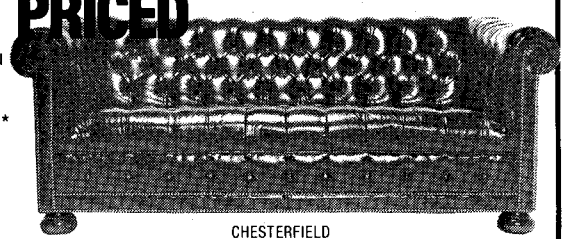

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EXCELLENT WOMEN

"...*The Rite of Spring* takes its place among Graham's best. Nijinska's 1923 *Les Noces,* in Purchase, is still 'modern'..."

HALSTON, **Martha Graham**'S DESIGNER and supporter, devised the handsome costume in which the choreographer took her bows at the opening of her company's current three-week season at the New York State Theater. It was as symbolic as any of her ballets. From shoulder to ankle, she was draped in a chic sliver fabric that epitomized sensual luxury, yet suggested the chain mail worn by early warriors. Those curtain calls, however, were hardly the moment to contemplate the glamorous legend the 90-year-old artist has become or the history of her defiant career. It was her latest work, a stunning version of the Stravinksy *Rite of Spring,* that had people on their feet and cheering.

The ballet's scenario is the familiar one: A primitive society sacrifices a virgin to propitiate the gods of nature. Ron Protas's set—worn stone steps leading to a platform dominated by the desiccated head of an immense horned animal—suggests the southwestern American locale that inspired Graham's ritualistic *Primitive Mysteries* a half-century ago. This *Rite of Spring* has much of that ballet's power and invention in terms of pattern. The formations for the tribe of nine men and nine women offer the brute strength and visual excitement of a military maneuver. At the same time, they are subtly asymmetrical, so that the mind is continually engaged by new premutations.

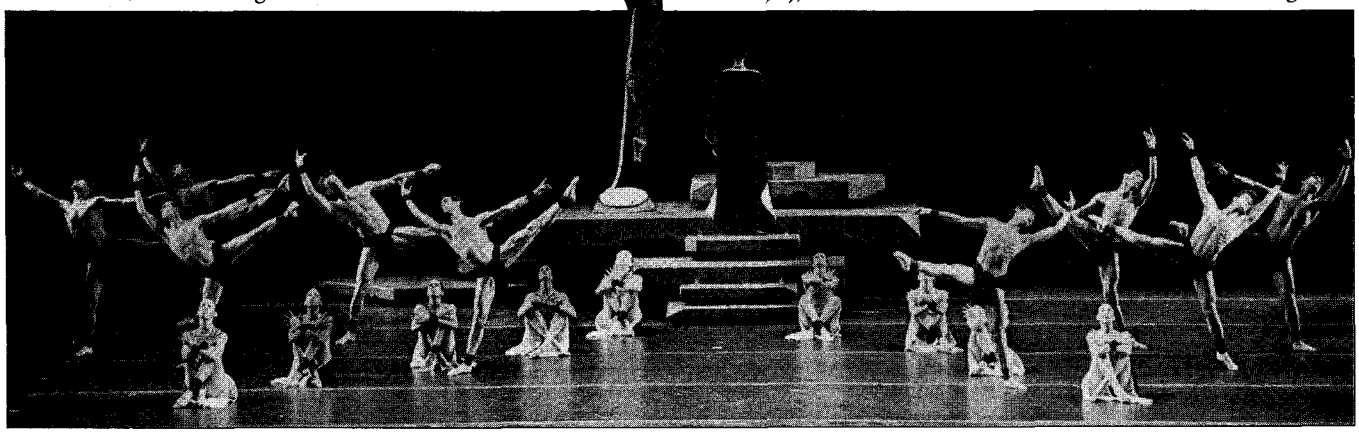
The movement itself is a masterly use of Graham's visceral technique. The men, in Halston's black loincloths, with dark bands, like shackles, at the wrists and ankles, represent a primal force, stalking with curved spines or plunging through the space with a leg thrust forward between their outstretched hands. The women—in black-and-white sarong skirts and skintight, skin-colored tops that give the illusion of nudity—are almost baroquely involuted in their postures. The ensemble's only temperate measures occur in a mating dance, reminiscent of the lovely saraband in *Dark Meadow,* and this idyll is interrupted when The Shaman (George White Jr.), unfolding his wide cloak as if it were the petals of a desert flower, snatches his victim (Terese Capucilli) from the back of her partner.

The story takes its inevitable course, yet the dramatic tension Graham creates and the strange, terrible movements she so aptly devises make the events new and shocking. Releasing a long coil of rope from an aperture in the skeletal head, The Shaman winds it around The Chosen One, who stands transfixed, as if by magic or psychological suggestion, trembling spastically. The witnesses disappear. The Shaman and two male acolytes prepare the girl in a cryptic ceremony fraught with sexual suggestion. The company returns to watch them, first impassively, then actively goading, as the girl dances herself to death—shuddering from deep in the pelvis, striking out with taut, angled limbs, falling exhausted and rising only to collapse again. When the priest finally displays her inert body to the crowd, lengths of green cloth stream from it—the spring burgeoning assured.

If one did not know the choreographer, one would simply be awed by the imagery and the authority of this work. It is more satisfying still to recognize it as a synthesis of many aspects of Graham's investigations into dance, theater, and universal stories. And one can't help rejoicing in the personal triumph—to have created, at 90, a work fit to take its place among one's best.

Lest the lady be elevated to the ranks of the goddesses before her time, let it be said that her second new offering misfired. Like the *Phaedra* Graham choreographed in 1962, *Phaedra's Dream* (to George Crumb's *Lux Aeterna*) is an essay on unrequited lust and, for all its sleek stylization, equally lewd and voyeuristic. Here, as before, Graham assumes you know your mythology, know that Theseus's wife, a victim of Aphrodite, the goddess of love, nurses an illicit passion for her stepson, Hippolytus. A devotee of the chaste goddess Artemis and thus scornful of female enticements, he rejects her. According to the Greeks, Phaedra then accuses Hippolytus of raping her and commits suicide, whereupon Theseus arranges his son's death.

Graham has worked out some other ideas on the subject. What if Hippolytus refused Phaedra because he was in love with another *man*? Graham calls him The Stranger, and her choreography depicts a lascivious domestic triangle. Phaedra (played by Christine Dakin) is a pretty, hot little bitch; the boys, wearing



Graham celebration: *"If one didn't know the choreographer of* Rite of Spring, *one would simply be awed by its imagery and authority."*

Photograph by Beatriz Schiller.

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little more than their gorgeous muscles, are ravishing: George White Jr. (The Stranger) is a tall, fluid, black man, while Jean-Louis Morin is white and stockily built, with the provocative air of a young Nureyev. The racial difference, usually a neutral factor in Graham's ballets, is definitely part of the titillation.

Whenever the men begin to couple, Phaedra writhes in sexual agony and insinuates herself between them. Hippolytus dallies with Phaedra only to enflame his friend, who at one point attempts to kill her; Phaedra has a brief go at seducing the friend. In the end, it is Hippolytus whose strength gives out; he hangs himself from one of the stony Noguchi sculptures borrowed from *Alcestis*. Although the movement is highly erotic, it is as formal as in Oriental ritual theater, and every encounter, almost every gesture, is abortive. This is a drama, above all, of frustration.

As with the first *Phaedra*, the combination of portentous form and salacious content is unnerving, at times even a little foolish. Graham's theater, with its heroic figures, scarlet passions, and grand gestures, is already at odds with today's laconic sensibiltity. Even her great Greek works of the forties, though not dated, are presently unfashionable. When a lesser effort retains the familiar lofty tone and reduces the action to the level of pornography, we are bound to wonder what all the fuss is about: Surely the three of them could have worked something out.

The company Graham has now is a fine one, the dancing clearer and stronger this season than it has been in recent years. Apart from the dancers already named, the male roster is still weak, but there are at least a half-dozen outstanding women. In Terese Capucilli, who followed her performances as The Chosen One with an ardent Saint Joan, Graham has a potential star on the order of Helen McGehee—the small, wiry body a vessel for prodigious physical and nervous energy. Thea Nerissa Barnes, notable for several years in the ensemble, was original and touching in her first solo role of the season; much is expected, too, of Maxine Sherman, a former star with Alvin Ailey. Just when one thought it would never happen, Peggy Lyman decided that physical majesty was not enough, and acted up a storm in *Andromache's Lament*. The senior women, Takako Asakawa and Yuriko Kimura, are more glorious than ever, Kimura enchantingly subtle and delicate, Asakawa dancing as if her movement could be made purer by being consumed in flames.

It is true that the Graham technique was built on more resistant bodies and more dynamic personalities than most young members of the troupe possess, true that the Graham dancers of the forties and fifties were thrilling in a way we now see only rarely. Today's performers—a sleek, supple, emotionally dispassionate breed—are handsome in the later choreography, tailored to their type, but often less effective in the old masterpieces. The ensemble in *Primitive Mysteries*, made up of advanced students of the Graham school, lacked the starkness and savagery needed to bring out the fierce beauty of this work, and some central roles, like that of the martyred Joan of Arc in *Seraphic Dialogue*, were rendered with the blank glamour one associates with fashion models. Interestingly, Graham herself does not mourn the past at all, but acknowledges change, accepts it, even embraces it. Perhaps that is one of the secrets of her survival.

SHORTLY AFTER THE PREMIERE OF Graham's *Rite of Spring*, it was possible to see another great lady's rendition of a celebrated Stravinsky ballet score. In its campus arts center at the State University of New York, the Dance Corps at Purchase performed **Bronislava Nijinska**'s *Les Noces*, staged with precision by the choreographer's daughter, Irina.

The dramatic cantata, for four pianos and percussion, depicts a Russian peasant wedding; woven into it are scraps of folk and liturgical music and fragments of speech. The music is vigorous, even savage, conveying the earthiness of the community and the occasion, as well as the terror of the young virgin about to leave her childhood home to be mated with a boy she hardly knows. The ballet's four scenes are like steppingstones to an inescapable destiny. The girl's friends plait her long hair for the last time (it will be shorn for her wedding); the groom's companions set him an example of vigor; the parents mourn their departing children and bless them; the community boisterously celebrates the marriage and waits before the closed doors of the bridal chamber for its consummation.

Significantly, the main figures in the saga are as impassive as Byzantine icons; it is the ensemble, representing the fabric and force of society, that gives the piece its active energy. Dressed simply in brown and white, these dancers are presented in formal patterns, the sexes rigidly separated, making flat, complex pictures with bodies entwined like the strands of the bride's long, symbolic braids, or assembled pyramid-style to form a single, multi-headed organism. The movement itself is pulsing and roiling. The bodies curve over, breast to belly; the men's heels pound the ground, the women's pointes stab at it. While the choreography produces one pictorial astonishment after another, it never stops going; its drive is relentless. Created in 1923 for Diaghilev's Ballets Russes, it is as modern as anything we see today. ■

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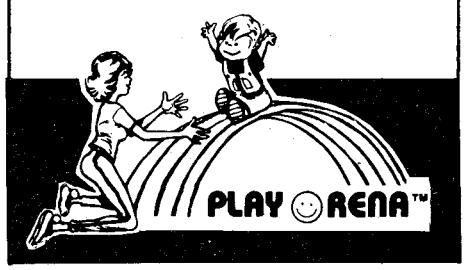

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"...*Awake and Sing!* needs ensemble acting; *Mensch Meier,* more imagination. In *Fen* and in *Orwell,* the players are fine..."

THERE IS NOTHING MORE IDLE THAN ten-best or ten-worst lists, and it would be utterly rash and otiose to pick the most overrated playwrights of the American thirties; the real trick would be to find a single underrated one. Still, Clifford Odets would have to rank high on any sort of dubious-achievement list, which is not to say that his **Awake and Sing!**, revived by Circle in the Square, is without social and historical interest, or even, now and then, dramatic sparks. It does tell us much, in any case, about the rhetoric-ridden sensibility of the "fervent years"; it conveys life-styles, real or imaginary (*both* count), of the thirties lower middle class, particularly the urban Jewish variety; and it is not outright boring—or, at least, needn't be.

Yet what a production of this historic potboiler desperately needs is a unified resuscitation of that naïve enthusiasm that sustained people through those Depression days, and for that you need the kind of ensemble acting not to be found in Ted Mann's otherwise competently directed and conscientiously designed production. Here it is pretty much everyone for himself, with sundry acting styles or non-styles treading on one another. To my mind, only Michael Lombard's Morty and Harry Hamlin's Moe come off totally, though the latter may be too handsome for credibility. Nancy Marchand's Bessie and Thomas G. Waites's Ralph, though Mr. Waites has accent trouble, come in second-best, i.e., with a certain lack of variety. The right kind of ethnicity is fatally missing from Benjamin Hendrickson's Sam (Scandinavian!) and from Dick Latessa's Myron and Frances McDormand's Hennie (out of no-man's-land). Conversely, it is dripping with oily excess from Paul Sparer's Jake. In the small part of Schlosser, Luke Sickle remained incomprehensible to me, but whether because of his thick Teutonic accent or because central staging rarely granted me anything but his rear, I cannot say.

Anyone planning to see the impending revival of *Death of a Salesman* is, however, duty-bound to check out this source. Miller's play, down to such identical plot elements as suicide for insurance money, is the same period piece turned inside out to fit the later trend. Whereas Odets was shouting hopefulness out of a pessimistic shell, Miller waves his nays from under the carapace of postwar American yea-saying; call it hope for socialism versus disenchantment with capitalism and communism. Either view could have yielded good (though perhaps not great) drama, but only if the politics had been fleshed out with enough art.

Odets revived: *Marchand, Latessa, and Lombard in* Awake and Sing!

ALTHOUGH THE AMERICAN CAST IN THE revival of Caryl Churchill's **Fen** (which but for the actors replicates the original) is necessarily less authentic in achieving the elusive regionalism, it gave me rather more to latch on to. This is partly because the original accents were too good and thick, partly because a second viewing adds cohesion to this jagged play made of flashes rather than scenes, and partly because the American cast is not so militantly unsightly. *Fen* remains something midway between a mosaic and a maze—the latter not only thematically but also stylistically—yet there is enough method in the plotting for a figure to emerge from the crisscross design. I still think this might work better as a movie, and the apocalyptic conclusion still strikes me as jarring (though quite a stage effect), but I see now that, all in all, *Fen* manages to fuse the doggedness of a documentary with the inspired idiosyncrasies of art, and achieves the compelling ambiguity that an *Awake and Sing!* merely dreams of, if that.

My compliments to the ingenious indoor-outdoor set and aptly ratty costumes of Annie Smart, the cannily expressionistic lighting of Tom Donnellan, and the tight but not constricting direction of Les Waters. They handily complement this complex work about the lowest of working-class lives, worked out jointly by the author, the actors of the Joint Stock Company, and the Fen-country denizens. Here is joy-starved existence in all its gallantry and debasement, here the inarticulate eloquence struggling to balance vast defeats with tiny assertivenesses in a grotesque yet tragic double-entry bookkeeping.

The cast does creditably by its multiple roles. Pamela Reed is spectacular in all her parts, despite lapses of accent; Concetta Tomei and David Strathairn are more often than not effective; Robin Bartlett has some fine moments, and Linda Griffiths is at least inoffensively inadequate. In the one near-undivided major role, Ellen Parker is highly estimable. Together, they turn these East Anglian marshes into the bogs most lives are harried into.

Mensch Meier (THE TITLE IS AN UNtranslatable pun) is, apparently, the big-

Photograph by Martha Swope.

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gest hit of one of Germany's top dramatic hit men, Franz Xaver Kroetz. Like most problem plays, this scan of a typical blue-collar family in the latter phase of the German economic miracle is much better at assessing the problems (Act I) than at suggesting resolutions (Act II). The slow burns of the production-line worker Otto Meier, his wife, Martha, and son, Ludi, age fifteen, intensify into a three-way explosion that is as credible as any frustration anywhere, even if it is viewed here from a rather orthodox Marxist angle. In Act I, the lessons of Büchner and Brecht, Ibsen and Hauptmann, are well enough digested.

With the wife's and son's somewhat nebulous emancipations from Otto's ineffectual paternalism, the second act runs into trouble. Trying to mute with the ambiguities of art the strident optimism of the party, Kroetz lands in a dramatic irresoluteness that stifles interest. Moreover, Ludi, seen only in the family context, remains two-dimensional. And there are problems with the production. Though Jacques Levy's direction is apt, Barbara eda-Young is an unresourceful and un-German Martha, and though Thor Fields makes no mistakes, only the god Thor could breathe full life into Ludi. But Stephen McHattie's Otto is both particular and universal, both stolid and touching—in short, on the nose. But everyone is shortchanged by Ray Recht's scenery: underspecific crates for furniture, overspecific murals for tautology. As conceived by Recht and executed by Clayton Campbell, these sliding-panel murals (one for each short scene) are deliberately derivative and unintentionally confusing. They duplicate, indeed anticipate, the content of each scene, yielding a dizzying double vision that makes the play very nearly unwatchable.

CHICAGO'S SECOND CITY, ONE OF OUR better cabarets (granted the competition is unkeen), has come to the Village Gate with the revue **Orwell That Ends Well.** It certainly continues better than it begins, the first act being mostly mirthless and negligible. The second, however, has appreciable wit and vigor, though here, too, the blackouts fail to score, and some skits are overlong or too tied to Chicago's apron strings to travel. Still, if you can weather the first half—and the youthful cast's *brio* should help you over the arid patches—the second will not leave you unsatisfied.

True satiric bite is to be found only in "The Uses of Television," which manages to beat TV talks shows, those seemingly dead dogs, back into life, only to clobber them, as they deserve, into oblivion. A close second is "Double Exposure," in which underpaid teachers are driven to burglarizing their wealthier ex-students, and I also enjoyed "Bernardin," which lampoons a media-hungry cardinal. Here, as elsewhere, it would help if Fred Kaz's music were above average and Bernard Sahlins's direction transcended adequacy into inspired zaniness. But the cast is thoroughly likable, even if, at this point, only Meagen Fay and Rick Thomas display a finished technique. If, like me, you are starved for cabaret, *Orwell* may strike you as a brave match struck against the dark; otherwise, you may feel the need, with W. B. Yeats, to "strike another" for the "conflagration [to] climb."

THERE IS UNDENIABLE PROMISE (YES, I know that's a damning word, but I can't help it) in Timothy Mason, but his **Levitation**, now ending a run at Circle Rep, does not get very far off the ground. This play about the return of a young homosexual playwright and newspaper headline writer—a specialist in morbidity and alliteration—from New York to his family home in Minneapolis takes on more than it can handle. There is reality versus illusion, radicalism versus conservatism, big-city values versus those of midwestern suburbia, the last generation gap versus the current one, and the three customary dimensions versus the fourth—if not, indeed, a fifth.

There are good lines, even good sequences of lines, but no scene ever comes to fruition, partly because the author tries so desperately to be fair to everyone that the stage is awash in goodness and decency on which the fledgling confrontations drift away. I am not asking, of course, that Mason be unfair to anybody, only that he not blunt the edge of his play even from the highest motives. Anyway, in the multiplicity of themes and characters (both seen and unseen), matters become diffuse and defused; and turning the whole play into a psychodrama in the protagonist's mind—and cheating about this psychologically and structurally—doesn't help either. There is no way of making fantasies within fantasies believable while a semblance of naturalism is rigorously adhered to.

The production values are splendid: David Potts's ingenuous back-porch set, Dennis Parichy's mellowly noctural lighting, and Chuck London Media/Stewart Werner's sweet country sounds. B. Rodney Marriott's direction is unoverwhelming in both the good sense and the less good; the acting is nice or better, though Ben Siegler is wrong in looks and tone for the Minnesota-Scandinavian protagonist. There is, finally, something seriously deficient about a play whose most urgent issue is whether the hero, who has removed his beer-drenched shirt and exposed his chest to the potential treachery of a Minnesota summer night, will or will not get a dry shirt for protection. ■

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BY LEONORE FLEISCHER

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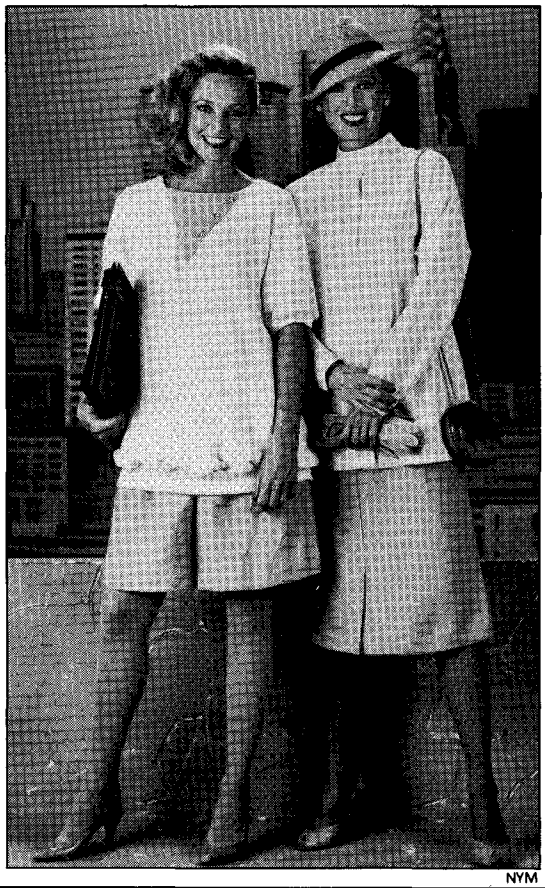

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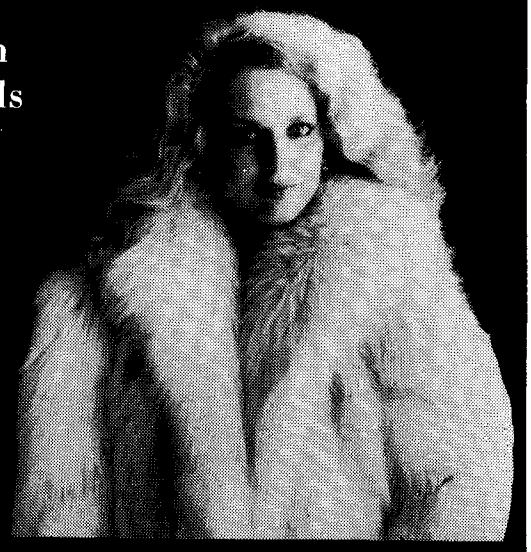

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A Complete Entertainment Guide for the Week Beginning March 14.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"The World of Tomorrow." #2—Thru Mar. 12: "Napoleon." Mar. 13: "The Dead Zone"; "The Brood." Mar. 14-15: "The Lost Weekend"; "The Big Clock." Mar. 16-17: "Flame Top"; "The Pirates." Mar. 18-19: "Stormy Weather"; "New York, New York."
3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "The Compleat Beatles."
4. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Mar. 15: "Killpoint." Beg. Mar. 16: "Tank."
5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Burroughs." **AGEE ROOM**—"Born in Flames."
6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"Android."
7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Mar. 15: "To Be or Not to Be."
9. **ART—8th St. E. of University Pl.** 473-7014. "El Norte."
10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Mar. 12: "Beauty and the Beast"; "Black Orpheus." Mar. 13: "Mildred Pierce"; "Johnny Guitar." Mar. 14: "The Sting"; "The French Connection." Mar. 15: "Strike Up the Band"; "Babes on Broadway." Mar. 16: "Fury"; "Manhunt." Mar. 17: "The Third Man"; "The Trial." Mar. 18: "Young and Innocent"; "Murder."
11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Mar. 15: "Yentl"; "Romantic Comedy."
13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Mar. 13: "Cabaret"; "All That Jazz." Mar. 14-15: "Repulsion"; "The Tenant." Mar. 16-17: "Meetings With Remarkable Men"; "Blood Wedding." Beg. Mar. 18: "Animal Crackers"; "Duck Soup"; "Horsefeathers."
14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"This Is Spinal Tap." #2—"Over the Brooklyn Bridge."
16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"The Dresser." #2—Thru Mar. 15: "The Dresser." Beg. Mar. 16 (tent.): "Basileus Quartet." #3 & #4—"Broadway Danny Rose."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Splash."
21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Mike's Murder."
22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Blame It on Rio."
23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Terms of Endearment."
24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Footloose." #2—"Broadway Danny Rose." #3—"Against All Odds."
25. **HARRIS—42nd St. nr. Seventh Ave.** 221-9662. "Against All Odds"; "Richard Pryor. . .Here and Now."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Silkwood." #2—"Splash."
31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "The Hotel New Hampshire."
32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Mike's Murder." #2—"Blame It on Rio." #3—"Sudden Impact." #4—"Over the Brooklyn Bridge." #5—"Forced Entry." #6—"The Right Stuff."
33. **LOEWS STATE—B'way nr. 45th St.** 582-5060 #1—Thru Mar. 15: "Footloose." Opening Mar. 16: "Children of the Corn." #2—582-5070. "Against All Odds."
35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "The Ten Commandments."
36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Temporarily closed.
37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Mar. 15: "Scarface." Opening Mar. 16: "Ice Pirates." #2—"Unfaithfully Yours."
38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Angel." **EMBASSY 3**—"Never Cry Wolf." **EMBASSY 4**—"The Big Chill."
39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Mar. 12: "Brother Sun, Sister Moon"; "Romeo and Juliet (1968)." Mar. 13-14: "The Ritz"; "Staircase." Mar. 15-16: "Dr. No"; "From Russia With Love." Mar. 18-19: "The Good, the Bad and the Ugly"; "A Fistful of Dollars." #2—Mar. 12-13: "The Buddy Holly Story"; "Eddie and the Cruisers." Mar. 14-15: "Gregory's Girl"; "Don's Party." Mar. 16-17: "The King of Comedy"; "Diner." Mar. 18: "Anna Karenina (1935)"; "Grand Hotel"; "Camille."
41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Mar. 15: "Harry & Son." Opening Mar. 16: "Tank." #2—"Killpoint."
42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Smurfs and the Magic Flute."
44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Jazzman."
45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Thru Mar. 15: "Fantasia."
46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Mar. 15: "Reuben, Reuben." Opening Mar. 16: "Ice Pirates."
47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Wuthering Heights (1954)."
48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Unfaithfully Yours."
50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Educating Rita."
51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "This Is Spinal Tap."
54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Blame It on Rio."
55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "A Woman in Flames."
56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Confidentially Yours."
57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "The Trouble With Harry."
58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Right Stuff." #2—Thru Mar. 14: "Tender Mercies." Opening Mar. 15: "A Generation Apart"; "The Well."
60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Silkwood." **CORONET**—"Terms of Endearment."
61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Le Crabe Tambour."
62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "And the Ship Sails On."

61st Street & Above East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Mar. 15: "Over the Brooklyn Bridge." Opening Mar. 16: "Tank." #2—832-2720. "Mike's Murder."
71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Broadway Danny Rose."
72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Harry & Son." #2—"This Is Spinal Tap."
73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Night of the Shooting Stars."
74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "The Hotel New Hampshire."
76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "El Norte."
78. **UA EAST—First Ave. at 85th St.** 249-5100. "Splash."
80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Against All Odds." #2—"Footloose."
82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Mar. 15: "Killpoint." Opening Mar. 16: "Tank."
83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Mike's Murder." #2—Thru Mar. 15: "Over the Brooklyn Bridge." Opening Mar. 16: "Ice Pirates."

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MOVIES

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Mar. 15: "Killpoint"; "The House on Sorority Row."

61st Street & Above West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Terms of Endearment."
86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"That Sinking Feeling." #2—"Basileus Quartet." #3—"Demons in the Garden."
88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"The Trouble With Harry."
89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Mar. 12: "The Sound of Music." Mar. 13-14: "Suez"; "The Rains Came." Mar. 15-17: "A Little Romance"; "Summertime." Mar. 18-19: "South Pacific."
90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Carmen." #2—"The Dresser."
92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Harry & Son." #2—"Against All Odds." #3—"Mike's Murder." #4—"The Right Stuff."
93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Seeing Red." #2—"Broadway Danny Rose."
95. **THALIA—95th St. W. of B'way.** 222-3370. Mar. 12: "Nosferatu"; "The Golem." Mar. 13: "War of the Worlds"; "This Island Earth." Mar. 14: "Kagemusha"; Shorts by Donald Richie. Mar. 15: "The Trial"; "The Castle." Mar. 16: "The Meaning of Life"; "Jabberwocky." Mar. 17: "A Streetcar Named Desire"; "Raging Bull." Mar. 18: "Grand Illusion"; "The Golden Coach."
96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Mar. 12: "Baby It's You"; "Lianna." Mar. 13: "Effie Briest"; "En Rachachant." Mar 14: "Get Out Your Handkerchiefs"; "Beau Père." Mar. 15: "The Grey Fox"; "Barbarosa." Mar. 16: "King of Hearts"; "Zazie." Mar. 17: "Passion"; "Contempt." Mar. 18: "Perceval"; "Lancelot of the Lake."
97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"El Norte." #2—"Splash." #3—Thru Mar. 15: "Nostalghia"; "Moscow Does Not Believe in Tears." Beg. Mar. 16 (tent.): "Children of the Corn." #4—Thru Mar. 15: "Gorky Park"; "Under Fire." Beg. Mar. 16 (tent.): "A Woman in Flames."
98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—"Splash." #2—Thru Mar. 15: "Killpoint." Beg. Mar. 16: "Tank."
99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Mar. 15: "Scarface." Beg. Mar. 16 (tent.): "Children of the Corn."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax: 496-0900. Free with museum adm.: Mar. 17, 11 a.m.-5 p.m.: New York Folklore Film Festival. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Mon.-Fri., 10:30 a.m.-3:30 p.m., Sat.-Sun., 10:30 a.m.-4:40 p.m.: "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4. Video/TV: Humor/Comedy. Mar. 16, 7:30 p.m.: "Likely Stories" and "The Magic Box." Mar. 17, 7:30 p.m.: "Short Takes, One-Liners and Talking Heads" and "Docucomedy."

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Mar. 14, 8 p.m.: "Rancho Notorious" (1952) by Fritz Lang, with Marlene Dietrich.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Mar. 16, 8 p.m.: "Marasmus" (1981) by Betzy Bromberg. Mar. 17, 8 p.m.: "Dog's Dialogue" (1977) & "Of Great Events and Ordinary People" (1979) by Paul Ruiz. Mar. 18, 5 p.m.: "The Suspended Vocation" (1977) by Ruiz; at 8 p.m.: "Snakes and Ladders" (1980) & "The Penal Colony" (1971) by Ruiz.

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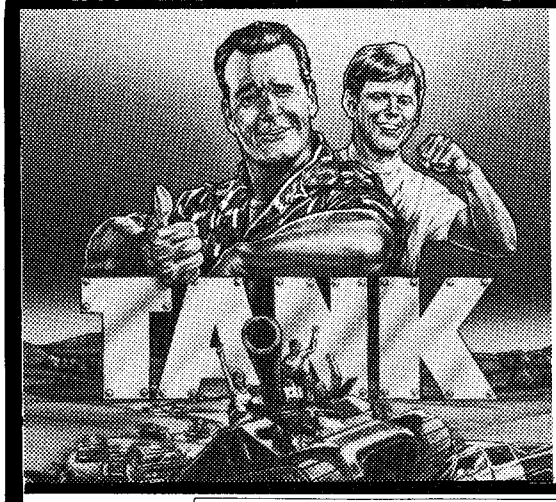

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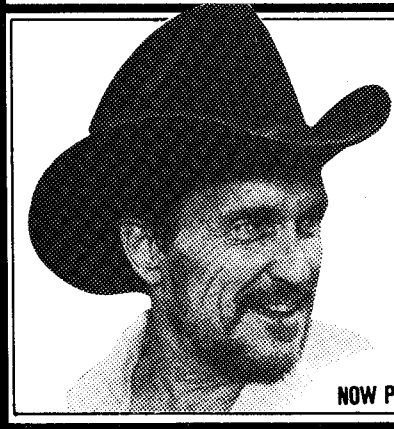

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FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Mar. 14, at 1, 3:15, 6, 8:30 p.m.: "Trop tôt, trop tard" (1981) by Jean-Marie Straub & Daniele Huillet.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4. Mar. 17, 8 p.m.: "The Brave Bulls," with Mel Ferrer and Anthony Quinn.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. $1. Thru Mar. 18: "Abstraction & Image Processing: Tapes & Graphics," & "Obscura Projections: Objects and TV" by Ted Victoria.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Tribute to Toshiro Mifune. Mar. 16, 7 p.m.: "The Important Man" (1961) by Ismael Rodriguez; at 9:30 p.m.: "Rashomon" (1950) by Akira Kurosawa. Mar. 17, 1 p.m.: "The Rikisha Man" (1958) by Hiroshi Inagaki; at 3:15 p.m.: "Seven Sumurai" (1954) by Akira Kurosawa. Mar. 18, 1 p.m.: "Rebellion" (1967) by Masaki Kobayashi; at 3:30 p.m.: "Throne of Blood" (1975) by Kurosawa.

THE KITCHEN—484 Broome St. 925-3615. Free. Video Viewing Room, thru Mar. 31: "L7-L5," a 3-channel video.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Mar. 15, 8 p.m.: New South Video. Mar. 17, 8 p.m.: "Slipstream" (1973), "Polyphemus" (1974), "Persephone" (1975), "The Fates" (1978), "Four Flush" (1979), "Dobbs" (1980), "Anthem" (1981), "A Clean Slate" (1982), and "The Tools of Ignorance" (1983) by Steve Osborn.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Mar. 17: Women at Work. Thru Apr. 5: Hitchcock by Hitchcock. Thru May 3: Rod Serling: Dimensions of Imagination.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Mar. 12, 8 p.m.: "Henry V" (1946) by Laurence Olivier. Mar. 13, 8 p.m.: "The Haunting of M" (1979) by Anna Thomas. Mar. 14, 15, 19, 8 p.m.; Mar. 16, 7:45 & 10 p.m.; Mar. 17, 7:30 & 9:45 p.m.; Mar. 18, 7 & 10 p.m.: "Kamilla" (1981) by Vibeke Lokkeberg. Mar. 16, 7:30 p.m.: "Jailbait" (1972) by Rainer Werner Fassbinder.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; all hearing-impaired people welcome. Mar. 3, 1:30 p.m.: "Jaws 2" (1978) by Jeannot Szwarc.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Mar. 13, 12 noon: "The Misfits" (1960) by John Huston, with Marilyn Monroe; 2:30 p.m.: "The Lover's Exile" (1980). Mar. 17, 2:30 p.m.: "The Inspector General" (1949) by Henry Koster, with Danny Kaye.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Mar. 13-18, 7 & 9:30 p.m., & Mar. 16-18, 4:30 p.m.: "Germany, Pale Mother" (1980) by Helma Sanders-Brahms. Fri.-Sun., 2 p.m. (free): "Rings on the Water" by Mercedes Gregory; 3 p.m. (free): "Grenada: The Future Coming Towards Us" by John Douglas, Carmen Ashhurst & Samori Marksman.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Mar. 17, 2 p.m.: "Flash Gordon: Space Soldiers Conquer the Universe" (1940) by Ford Beebe & Ray Taylor, Parts 5-8.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Mar. 16-18, 8 p.m.: "Cocksucker Blues" (1972), & (at 7 & 10 p.m) "Energy and How to Get It" (1981) & "Dedicated to Jack Kerouac" (1983), all by Robert Frank.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Mar. 13 thru Apr. 8: "Progress (Memory)" a video by Margia Kramer. At the **Fairfield County branch, One Champion Plaza, Atlantic St. at Tresser Blvd., Stamford, Ct.** 203-358-7630. Free. Thru Mar. 21: Tue.-Sat., 11 a.m.-5 p.m.: "Calder's Little Circus" (1961) by Carlos Vilardebo.

YM & YWHA—92nd St. branch, at 1395 Lexington Ave. 427-4410; Y-Charge: 831-8603. Adm. $6. Mar. 14, 8 p.m.: "The Wooden Gun" (1979) by Ilan Moshenson.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Splash." #2—Thru Mar. 15: "Killpoint." Beg. Mar. 16: "Children of the Corn." #3—Thru Mar. 15: "Blame It on Rio"; "The Smurfs and the Magic Flute." Beg. Mar. 16: "Tank."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. Thru Mar. 15: "Scarface." Beg. Mar. 16: "Tank."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Killpoint." #2—Thru Mar. 15: "Scarface"; "The Smurfs and the Magic Flute."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Mar. 15: "Footloose." #2—Thru Mar. 15: "Harry & Son."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Splash." #2—Thru Mar. 15: "Harry & Son."

106. **DOVER—Boston Rd. at E. 174th St.** 542-3511. Thru Mar. 15: "Killpoint." Beg. Mar. 16 (tent.): "Children of the Corn."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Killpoint." #2—"Unfaithfully Yours." #3—"Mike's Murder." #4—Thru Mar. 15: "The Dresser." Beg. Mar. 16: "Tank."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru Mar. 15: "Killpoint." Beg. Mar. 16 (tent.): "Children of the Corn."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Footloose." #2—"Mike's Murder."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—"Terms of Endearment"; "Trading Places." #2—"Footloose." #3—"Boarding House"; "Harry & Son." #4—"Forced Entry."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Over the Brooklyn Bridge."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Mar. 15: "Trading Places." Beg. Mar. 16: "Tank." #2—"Against All Odds." #3—"Caligula."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"Against All Odds." #2—Thru Mar. 15: "The Secret Ninja"; "Wild Style." Beg. Mar. 16: "Roar of the Lion"; "Killer Army." #3—"Killpoint." #4—"Legend of the Bayou"; "Sweet 16."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Mike's Murder." #2—"Splash." #3—Thru Mar. 15: "Deathstalker." Beg. Mar. 16: "Scarface."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Mike's Murder." #2—"Killpoint." #3—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Tank." #4—"Against All Odds." #5—"Footloose." #6—"Scarface." #7—"Splash." #8—"Forced Entry." #9—"Terms of Endearment." #10—"Over the Brooklyn Bridge."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Splash." #2—"Mike's Murder." #3—"Killpoint." #4—Thru Mar. 15: "Forced Entry." Beg. Mar. 16: "Ice Pirates." #5—Thru Mar. 15: "Silkwood." Beg. Mar. 16: "Tank."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Broadway Danny Rose." #2—"Harry & Son."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Splash." #2—"Blame It on Rio."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Footloose." #2—"Terms of Endearment." #3—"Against All Odds."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Mike's Murder." #2—"Unfaithfully Yours." #3—"Killpoint." #4—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Tank."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Mar. 15: "The Dresser." Beg. Mar. 16: "Tank." #2—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Children of the Corn." #3—"Killpoint." #4—"Footloose."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Broadway Danny Rose." #2—"Mike's Murder."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Mar. 15: "Killpoint." Beg. Mar. 16: "Ice Pirates." #2—"Splash." #3—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Tank."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Mar. 15: "Harry & Son"; "Under Fire." #2—"Splash."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"Killpoint." #2—"Scarface." #3—"Forced Entry." #4—"Boarding House."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "The Secret Ninja"; "Killpoint."

220. **FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—"Splash." #2—"Mike's Murder." #3—Thru Mar. 15: "Scarface." Beg. Mar. 16: "Tank." #4—"Against All Odds."

222. **FLATBUSH—RUGBY—Utica Ave. nr. Church.** 346-7807. #1—Thru Mar. 15: "Killpoint"; "Vigilante." #2—Thru Mar. 15: "Attack to Kill"; "Revengers Return."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Against All Odds." #2—"Footloose."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Over the Brooklyn Bridge." #2—"Mike's Murder." #3—Thru Mar. 15: "Fantasia." Beg. Mar. 16: "Tank." #4—"Unfaithfully Yours."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Mar. 15: "Killpoint"; "Poltergeist."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Program unavailable.

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Yentl."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Against All Odds." #2—Thru Mar. 15: "Silkwood." Beg. Mar. 16: "Ice Pirates." #3—"Blame It on Rio." #4—"Splash."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Over the Brooklyn Bridge."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Mar. 15: "The Dresser." #2—"Against All Odds."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Killpoint." #2—Thru Mar. 15: "Footloose"; "Forced Entry." Beg. Mar. 16: "Tank." #3—"Against All Odds."

238. **WILLIAMSBURG—COMMODORE—B'way at Rodney St.** 384-7259. #1—Thru Mar. 15: "Killpoint"; "Rocky II." #2—Spanish films.

239. **WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy Ave.** 384-0075. Thru Mar. 15: "Forced Entry"; "Cathy's Curse."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Footloose." #2—Thru Mar. 15: "Killpoint."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Program unavailable.

303. **NEW DORP—HYLAN—** 351-6601. #1—"Splash." #2—"Against All Odds."

304. **NEW DORP—LANE—** 351-2110. "Footloose."

305. **NEW DORP—RAE—** 979-0444. #1—"Mike's Murder." #2—"Harry & Son"; "The Smurfs and the Magic Flute."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Over the Brooklyn Bridge." #2—"Blame It on Rio."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Broadway Danny Rose." #2—"Unfaithfully Yours."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. Thru Mar. 15: "Fantasia." Beg. Mar. 16: "Tank."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Killpoint." #2—"Mike's Murder." #3—"Against All Odds." #4—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Tank."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Mike's Murder." #2—"Against All Odds."

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403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Splash." #2—"Over the Brooklyn Bridge." #3—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Ice Pirates." #4—Thru Mar. 15: "The Right Stuff." Beg. Mar. 16: "Tank."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. "Scarface."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"Broadway Danny Rose." #2—Thru Mar. 15: "Blame It on Rio." Beg. Mar. 16: "Tank." #3 & #5—"Unfaithfully Yours." #4—"Footloose." #6—"Blame It on Rio." #7—Thru Mar. 15: "Silkwood." Beg. Mar. 16: "Ice Pirates."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Footloose." #2—"Against All Odds."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Broadway Danny Rose." #2—"Against All Odds"; "The Smurfs and the Magic Flute."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Splash." #2—"Unfaithfully Yours." #3—"Footloose."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Against All Odds." #2—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Ice Pirates." #3—"Mike's Murder."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Blame It on Rio." #2—"Killpoint." #3—"Broadway Danny Rose." #4—"Silkwood."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—Thru Mar. 15: "Silkwood." #2—"Yentl."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—"The Dresser." #2—Thru Mar. 15: "Yentl." Beg. Mar. 16: "Gorky Park"; "Easy Money."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—Thru Mar. 15: "Fantasia." Beg. Mar. 16: "Ice Pirates." #2—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Tank."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Terms of Endearment."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Splash." #2—"Mike's Murder." #3—"Unfaithfully Yours." #4—"Killpoint."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Harry & Son." #2—"Splash." #3—"The Dresser." #4—"Killpoint." #5—"Footloose."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Over the Brooklyn Bridge." #2—"Terms of Endearment."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru Mar. 15: "Killpoint." Beg. Mar. 16: "The Big Chill."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—Thru Mar. 15: "Footloose." Beg. Mar. 16: "Ice Pirates." #2—Thru Mar. 15: "Scarface." Beg. Mar. 16: "Children of the Corn." #3—"Terms of Endearment."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. Thru Mar. 15: "Killpoint." Beg. Mar. 16: "Tank."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Mar. 15: "Forced Entry." Beg. Mar. 16: "Ice Pirates." #2—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Killpoint." #3—"Splash."

433. **JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. Thru Mar. 15: "Killpoint."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Mar. 15: "Tender Mercies"; "Romantic Comedy." Beg. Mar. 16: "Yentl."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Mar. 15: "Against All Odds."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Mike's Murder." #2—Thru Mar. 15: "Against All Odds." Beg. Mar. 16: "Tank."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Mar. 15: "Scarface." Beg. Mar. 16: "Lassiter"; "Hot Dog. . .The Movie."

443. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. #1—"Dragon Zombie Returns"; "Black Belt Violence." #2—"Scarface." #3—"Deathstalker."

445. **RICHMOND HILL—LEFFERTS—Liberty Ave. at 122nd St.** 843-8240. Program unavailable.

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Mar. 15: "Harry & Son"; "Easy Money." #2—"Splash."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Yentl." #2—"Against All Odds"; "The Smurfs and the Magic Flute."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—Thru Mar. 15: "Harry & Son." #2—Thru Mar. 15: "Footloose."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Mar. 15: "Reckless"; "Hot Dog. . .The Movie." Beg. Mar. 16: "Lassiter."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"Against All Odds." #2—"Broadway Danny Rose."

501. **BALDWIN—RKO—** 223-9230. Thru Mar. 15: "Footloose." Beg. Mar. 16: "Ice Pirates."

502. **BELLEROSE—RKO—** 775-1351. Thru Mar. 13: "Uncommon Valor." Beg. Mar. 14: "Hot Dog. . .The Movie."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Mar. 15: "The Big Chill." #2—Thru Mar. 15: "Gorky Park."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Mar. 15: "Yentl."

506. **BETHPAGE—BETHPAGE—** 796-2554. Program unavailable.

507. **BETHPAGE—MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. Program unavailable.

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Splash." #2—"Over the Brooklyn Bridge." #3—"Mike's Murder." #4—"Killpoint."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Splash."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Tank." #2—"Killpoint"; "The Smurfs and the Magic Flute."

519. **GARDEN CITY—RKO ROOSEVELT FIELD—** 741-4007. #1—"Mike's Murder." #2—"Terms of Endearment." #3—"Blame It on Rio."

521. **GARDEN CITY PARK—RKO PARK EAST—** 741-8484. "Against All Odds."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—Thru Mar. 15: "Silkwood." Beg. Mar. 16: "Tank." #2—"Mike's Murder." #3—"Over the Brooklyn Bridge."

524. **HEWLETT—RKO—** 791-6768. Thru Mar. 13: "Uncommon Valor." Beg. Mar. 14: "Hot Dog. . .The Movie."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"Never Cry Wolf." #2—"Killpoint."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. Thru Mar. 15: "Silkwood." Beg. Mar. 16: "Tank." **SOUTH—**"Unfaithfully Yours."

529. **LAWRENCE—RKO—** 371-0203. #1—"Footloose." #2—"Splash." #3—"Against All Odds."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—"Yentl." #2—Thru Mar. 15: "Star 80"; "Reckless." Beg. Mar. 16 (tent.): "Lassiter."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Against All Odds." #2—"Footloose." #3—"Broadway Danny Rose." #4—"Harry & Son." #5—"The Hotel New Hampshire." #6—"Terms of Endearment."

532. **LONG BEACH—LIDO—** 432-0056. Thru Mar. 15: "Wild Style"; "The Fog." Beg. Mar. 16: "Trading Places"; "The Power."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Ice Pirates." #2—"Broadway Danny Rose." #3—Thru Mar. 15: "Fanny & Alexander." Beg. Mar. 16: "Tank." #4—"Killpoint."

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MOVIES

534. **LYNBROOK—STUDIO ONE—** 599-1444. Thru Mar. 15: "El Norte."

535. **MALVERNE—TWIN—** 599-6966. #1—"Yentl." #2—Thru Mar. 15: "Scarface." Beg. Mar. 16 (tent.): "Tender Mercies."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Splash." #2—"Educating Rita." #3—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "El Norte."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Terms of Endearment."

540. **MASSAPEQUA—PEQUA—** 799-6464. Tent.: "Harry & Son."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"Against All Odds." #2—"Unfaithfully Yours." #3—"Terms of Endearment." #4—"Splash." #5—"Mike's Murder." #6—"Footloose." #7—"Killpoint."

542. **MERRICK—GABLES—** 546-0734. Thru Mar. 15: "To Be or Not to Be." Beg. Mar. 16: "Sudden Impact."

543. **MERRICK—HOLIDAY PARK—** 546-1271. Thru Mar. 15: "Silkwood."

544. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Broadway Danny Rose."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Mar. 15: "Yentl." #2—Thru Mar. 15: "Against All Odds."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Yentl."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Mar. 15: "Yentl." Beg. Mar. 16: "Lassiter." #2—"The Big Chill."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Against All Odds." #2—"Broadway Danny Rose."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "Harry & Son."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Terms of Endearment." #2—Thru Mar. 15: "Footloose." Beg. Mar. 16: "Ice Pirates."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Broadway Danny Rose." #2—Thru Mar. 15: "The Big Chill." Beg. Mar. 16: "Ice Pirates." #3—Thru Mar. 15: "The Right Stuff." Beg. Mar. 16: "Children of the Corn."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. "Yentl."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Mike's Murder."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Silkwood." #2—"The Right Stuff."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"The Dresser." #2—"Against All Odds."

561. **SYOSSET—SYOSSET—** 921-5810. #1—"The Dresser." #2—"Mike's Murder." #3—"Splash."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Blame It on Rio."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—"Silkwood." #2—"Blame It on Rio." #3—"Unfaithfully Yours."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Footloose." #2—"The Hotel New Hampshire." #3—"Fantasia." #4—"Over the Brooklyn Bridge." #5—"Mike's Murder." #6—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Tank." #7—"Splash." #8—"Scarface." #9—"Against All Odds." #10—"Terms of Endearment." #11—"Killpoint."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Broadway Danny Rose." #2—Thru Mar. 15: "Educating Rita"; "The Smurfs and the Magic Flute."

571. **WANTAGH—RKO—** 781-6969. Thru Mar. 15: "The Big Chill." Beg. Mar. 16: "Tank."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Footloose." #2—Thru Mar. 15: "Against All Odds." Beg. Mar. 16: "Tank." #3—"Killpoint."

574. **WESTBURY—WESTBURY—** 333-1911. Program unavailable.

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. Thru Mar. 15: "Fantasia." Beg. Mar. 16: "Tank."

602. **BABYLON—RKO—** 669-0700. #1—"Blame It on Rio." #2—"Against All Odds."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Killpoint." #2—"Footloose." #3—"Terms of Endearment."

604. **BAY SHORE—CINEMA—** 665-1722. "Unfaithfully Yours."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Mike's Murder." #2—"Broadway Danny Rose."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Mar. 15: "Star 80." Beg. Mar. 16: "Lassiter."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Mar. 15: "Yentl."

613. **CENTEREACH—CENTEREACH—** 588-0088. "Yentl."

615. **COMMACK—MAYFAIR—** 543-0707. Thru Mar. 15: "La Balance." Beg. Mar. 16: "El Norte."

616. **COMMACK—MULTIPLEX—** 462-6953. #1—"Splash." #2—"Broadway Danny Rose." #3—"Over the Brooklyn Bridge." #4—"Killpoint." #5—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Tank." #6—"Mike's Murder." #7—"Lassiter." #8—"Terms of Endearment." #9—"Footloose." #10—"The Dresser."

617. **COMMACK—RKO—** 499-4545. #1—"Against All Odds." #2—"Unfaithfully Yours."

619. **CORAM—CORAM—** 698-7200. Thru Mar. 15: "Boarding House"; "Sweet 16."

621. **CORAM—PINE—** 698-6442. #1—Thru Mar. 15: "Harry & Son." #2—"Splash."

622. **DEER PARK—DEER PARK—** 667-2440. "Yentl."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Splash." #2—"Footloose." #3—Thru Mar. 15: "Mike's Murder." Beg. Mar. 16: "Tank." #4—Thru Mar. 15: "Over the Brooklyn Bridge." Beg. Mar. 16: "Ice Pirates." #5—"The Dresser."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Thru Mar. 15: "Local Hero"; "Zelig."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "Harry & Son."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Footloose." #2—"Terms of Endearment."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"Mike's Murder." #2—Thru Mar. 15: "Over the Brooklyn Bridge." Beg. Mar. 16: "Ice Pirates."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Splash." #2—"Against All Odds." #3—"Unfaithfully Yours." #4—Thru Mar. 15: "Broadway Danny Rose." Beg. Mar. 16: "Ice Pirates."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Mike's Murder."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Mar. 15: "Killpoint." Beg. Mar. 16: "Tank."

635. **ISLIP—ISLIP—** 581-5200. #1—"Splash." #2—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Ice Pirates." #3—"Against All Odds."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Splash."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Mar. 15: "Star 80."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Mar. 15: "Yentl." Beg. Mar. 16: "Lassiter."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—"Terms of Endearment." #2—"Against All Odds." #3—Thru Mar. 15: "Lassiter."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "Mike's Murder." **OUTDOOR**—Thru Mar. 15: "Killpoint"; "Vigilante." Beg. Mar. 16: "Tank"; "D.C. Cab."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Splash." #2—Thru Mar. 15: "Harry & Son"; "The Smurfs and the Magic Flute."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Mar. 15: "Yentl." Beg. Mar. 16: "Lassiter."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Mar. 15: "Sudden Impact." Beg. Mar. 16: "Lassiter."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Terms of Endearment." #2—"Splash." #3—"Blame It on Rio."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Against All Odds." #2—Thru Mar. 15: "Silkwood." Beg. Mar. 16: "Tank."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Killpoint." **OUTDOOR—** Thru Mar. 15: "Harry & Son"; "Under Fire." Beg. Mar. 16 (tent.): "Mike's Murder."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Footloose." #2—"Broadway Danny Rose."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. Thru Mar. 15: "Tender Mercies." Beg. Mar. 16: "Tank." **WEST—**"Mike's Murder."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Mar. 13: "Uncommon Valor." Beg. Mar. 14: "Hot Dog. . .The Movie."

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655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Mar. 15: "The Right Stuff." Beg. Mar. 16: "Lassiter."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Mar. 15: "Puberty Blues." Beg. Mar. 16: "Heat and Dust."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Mar. 15: "Never Cry Wolf." #2—"Mike's Murder." #3—Thru Mar. 15: "Yentl." Beg. Mar. 16: "Ice Pirates."

660. **SHIRLEY—TWIN—** 281-4466 #1—Thru Mar. 15: "Gorky Park." #2—Thru Mar. 15: "Killpoint."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Blame It on Rio."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Broadway Danny Rose." #2—"Against All Odds." #3—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Footloose."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Broadway Danny Rose." #2—"Footloose." #3—"Against All Odds."

666. **WEST ISLIP—TWIN—** 669-2626. #1—"Scarface." #2—Thru Mar. 15: "Educating Rita." Beg. Mar. 16: "Lassiter."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. "Terms of Endearment."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Footloose." #2—Thru Mar. 15: "The Dresser." Beg. Mar. 16 (tent.): "Never Cry Wolf."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Lassiter."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Splash." #2—"Fantasia." #3—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Ice Pirates."

704. **DOBBS FERRY—PICKWICK—** 693-7727. Program unavailable.

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Tank." #2—"Splash."

707. **HARRISON—SILVER SCREEN—** 835-2961. Thru Mar. 13: "Koyaanisqatsi." Mar. 14-15: "A Man and a Woman"; "Pardon Mon Affaire." Beg. Mar. 17: "Heat and Dust."

708. **HARTSDALE—CINEMA—** 428-2200. #1—Thru Mar. 15: "Broadway Danny Rose." Beg. Mar. 16: "Ice Pirates." #2—"Mike's Murder." #3—"Terms of Endearment." #4—"Against All Odds."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "Over the Brooklyn Bridge."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Mike's Murder." #2—"Against All Odds." #3—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Ice Pirates." #4—Thru Mar. 15: "Killpoint." Beg. Mar. 16: "Tank."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Broadway Danny Rose." #2—"Against All Odds."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Against All Odds." #2—"Broadway Danny Rose."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—Thru Mar. 15: "Forced Entry." Beg. Mar. 16: "Tank." #2—"Silkwood." #3—"Footloose." #4—"Splash." #5—"Killpoint."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Mike's Murder."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"Footloose." #2—"Mike's Murder."

717. **PEEKSKILL—BEACH—** 737-6262. #1—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Tank." #2—"Unfaithfully Yours." #3—"The Right Stuff." #4—"Splash."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Footloose." #2—"Blame It on Rio." #3—"Mike's Murder." #4—"Against All Odds."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Mar. 15: "Yentl."

721. **PLEASANTVILLE—ROME—** 769-0720. #1—"Splash." #2—"Terms of Endearment."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Footloose." #2—"Broadway Danny Rose."

723. **SCARSDALE—FINE ARTS—** 723-6699. "The Dresser."

724. **SCARSDALE—PLAZA—** 725-0078. "Yentl."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Footloose." #2—"Unfaithfully Yours."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Blame It on Rio."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Blame It on Rio." #2—"Over the Brooklyn Bridge."

731. **YONKERS—KENT—** 237-3440. #1—Thru Mar. 15: "Killpoint"; "Vigilante." Beg. Mar. 16 (tent.): "Ice Pirates." #2—Thru Mar. 15: "Yentl." Beg. Mar. 16 (tent.): "Lassiter."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Unfaithfully Yours." #2—"Mike's Murder." #3—"Terms of Endearment." #4—"Broadway Danny Rose."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Footloose." #2—"Against All Odds." #3—"Killpoint"; "Scarface."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"The Dresser." #2—"Broadway Danny Rose."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "Splash."

745. **NANUET—THE MOVIES—** 623-0211. #1—"The Hotel New Hampshire." #2—"The Dresser." #3—"Harry & Son." #4—"Against All Odds." #5—"Footloose."

746. **NEW CITY—TOWN—** 634-5100. #1—Thru Mar. 15: "Broadway Danny Rose." #2—Thru Mar. 15: "Against All Odds."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Unfaithfully Yours." #2—Mar. 15: "Over the Brooklyn Bridge." Beg. Mar. 16: "Tank"

748. **NYACK—CINEMA EAST—** 358-6631. "Blame It on Rio."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Terms of Endearment."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Never Cry Wolf."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Silkwood."

755. **STONY POINT—9 W CINEMA—** 942-0303. Program unavailable.

756. **SUFFERN—LAFAYETTE—** 357-6030. "Yentl."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Footloose."

Connecticut

(Area Code 203)
Fairfield County

772. **BRIDGEPORT—RKO MERRITT—** 372-3013. #1—"The Big Chill." #2—"Splash."

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Blame It on Rio." #2—"Unfaithfully Yours."

774. **DANBURY—CINE—** 743-2200. #1—"The Dresser." #2—"Terms of Endearment." #3—"Broadway Danny Rose."

775. **DANBURY—CINEMA—** 748-2923. #1—"Harry & Son." #2—"Footloose."

777. **DANBURY—PALACE—** 748-7496. #1—"Splash." #2—Thru Mar. 15: "Mike's Murder." Beg. Mar. 16: "Ice Pirates." #3—"Against All Odds."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Terms of Endearment."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Mike's Murder." #2—"Never Cry Wolf."

780. **FAIRFIELD—COUNTY—** 334-1411. "Killpoint."

781. **GREENWICH—CINEMA—** 869-6030. #1—"Blame It on Rio." #2—"Unfaithfully Yours."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The Hotel New Hampshire." #2—"Terms of Endearment." #3—"The Dresser."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. Thru Mar. 15: "Harry & Son." Beg. Mar. 16 (tent.): "Ice Pirates."

784. **NORWALK—CINEMA—** 838-4504. #1—"Blame It on Rio." #2—"Harry & Son."

785. **NORWALK—NORWALK—** 866-3010. "Mike's Murder."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Mar. 13: "Danton." Mar. 14-17: "Experience

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MOVIES

Preferred. . .but Not Essential." Beg. Mar. 18: "The Man From Snowy River"; "The Getting of Wisdom."

789. **SPRINGDALE—STATE**— 325-0250. Thru Mar. 15: "Yentl." Beg. Mar. 16: "Silkwood."

790. **STAMFORD—AVON**— 324-9205. #1—"Splash." #2—Thru Mar. 15: "Mike's Murder." Beg. Mar. 16: "Ice Pirates."

791. **STAMFORD—CINEMA**— 324-3100. #1—"Footloose." #2—"Against All Odds." #3—"Over the Brooklyn Bridge."

792. **STAMFORD—RIDGEWAY**— 323-5000. #1—"Harry & Son." #2—"Broadway Danny Rose."

793. **TRUMBULL—TRANS-LUX**— 374-0462. #1—"The Hotel New Hampshire." #2—"Against All Odds." #3—"Lassiter."

795. **WESTPORT—FINE ARTS**— 227-3324. #1—"Footloose." #2—"The Hotel New Hampshire." #3—227-9619. "The Dresser." #4—226-6666. "Unfaithfully Yours."

796. **WESTPORT—POST**— 227-0500. "Against All Odds."

798. **WILTON—CINEMA**— 762-5678. "Splash."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN**— 997-6873. #1—Thru Mar. 15: "Terms of Endearment." Beg. Mar. 16: "Tank." #2—"Footloose." #3—Thru Mar. 15: "Yentl." Beg. Mar. 16: "Children of the Corn."

801. **HARRISON—WARNER**— 482-8550. #1—"Mike's Murder." #2—Thru Mar. 15: "Killpoint."

803. **JERSEY CITY—HUDSON PLAZA**— 433-1100. #1—"Mike's Murder." #2—Program unavailable.

804. **JERSEY CITY—LOEWS**— 653-4600. #1—"Footloose." #2—"Forced Entry"; "Boarding House." #3—"Against All Odds."

805. **JERSEY CITY—STATE**— 653-5200. #1—Thru Mar. 15: "Angel." Beg. Mar. 16: "Tank." #2—"Killpoint."

806. **SECAUCUS—LOEWS HARMON COVE**— 866-1000. #1—"Mike's Murder." #2—"Against All Odds." #3—"Harry & Son." #4—"Over the Brooklyn Bridge."

807. **SECAUCUS—LOEWS MEADOW**— 866-6161. #1—"Terms of Endearment." #2—"The Hotel New Hampshire." #3—"Broadway Danny Rose." #4—"Footloose." #5—"Splash." #6—"Scarface."

809. **WEST NEW YORK—MAYFAIR**— 865-2010. Thru Mar. 15: "Star 80"; "The Fog." Beg. Mar. 16: "Lassiter."

Essex County

810. **BLOOMFIELD—CENTER**— 748-7900. "Against All Odds."

811. **BLOOMFIELD—RKO ROYAL**— 748-3555. #1—"Killpoint." #2—"Mike's Murder."

813. **CEDAR GROVE—CINEMA 23**— 239-1462. "Splash."

817. **LIVINGSTON—COLONY**— 992-0800. Thru Mar. 15: "Yentl." Beg. Mar. 16 (tent.): "Ice Pirates."

818. **MAPLEWOOD—MAPLEWOOD**— 763-3100. "Against All Odds."

819. **MILLBURN—RKO**— 376-0800. #1—"Broadway Danny Rose." #2—Thru Mar. 15: "Over the Brooklyn Bridge." Beg. Mar. 16: "Tank."

821. **MONTCLAIR—CLARIDGE**— 746-5564. #1—Thru Mar. 15: "El Norte." Beg. Mar. 16: "Tank." #2—"Broadway Danny Rose." #3—Thru Mar. 15: "Silkwood." Beg. Mar. 16: "A Woman in Flames."

822. **MONTCLAIR—WELLMONT**— 783-9500. #1—Thru Mar. 15: "Scarface." #2—"Footloose." #3—"The Right Stuff."

825. **NUTLEY—FRANKLIN**— 667-1777. #1—"Footloose." #2—"Splash." #3—Thru Mar. 15: "Harry & Son."

827. **UPPER MONTCLAIR—BELLEVUE**— 744-1455. #1—"The Dresser." #2—"Against All Odds." #3—"Blame It on Rio."

828. **VERONA—VERONA**— 239-0880. Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Ice Pirates."

830. **WEST ORANGE—ESSEX GREEN**— 731-7755. #1—"Unfaithfully Yours." #2—"Mike's Murder." #3—"Terms of Endearment."

Union County

840. **BERKELEY HEIGHTS—BERKELEY**— 464-8888. Thru Mar. 15: "Yentl."

841. **CRANFORD—RKO**— 276-9120. #1—"Splash." #2—"Footloose."

842. **ELIZABETH—ELMORA**— 352-3483. "Scarface."

846. **LINDEN—TWIN**— 925-9787. #1—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Tank." #2—Thru Mar. 15: "Educating Rita." Beg. Mar. 16 (tent.): "Children of the Corn."

848. **ROSELLE PARK—PARK**— 245-0358. Thru Mar. 15: "Yentl." Beg. Mar. 16: "The Big Chill."

849. **SUMMIT—STRAND**— 273-3900. "Splash."

851. **UNION—FIVE POINTS**— 964-3466. "Mike's Murder."

852. **UNION—LOST PICTURE SHOW**— 964-4497. "Footloose."

854. **UNION—RKO**— 686-4373. #1—"Against All Odds." #2—"Terms of Endearment."

857. **WESTFIELD—RIALTO**— 232-1288. #1—Thru Mar. 15: "Harry & Son." Beg. Mar. 16: "Ice Pirates." #2—"Killpoint." #3—Thru Mar. 15: "Educating Rita." Beg. Mar. 16: "Tank."

858. **WESTFIELD—TWIN**— 654-4720. #1—"Broadway Danny Rose." #2—"The Right Stuff."

Bergen County

860. **BERGENFIELD—BERGENFIELD**— 385-1600. "Against All Odds."

861. **CLOSTER—CLOSTER**— 768-8800. "Footloose."

862. **EDGEWATER—LOEWS SHOWBOAT**— 941-3660. #1—"Footloose." #2—"Broadway Danny Rose." #3—"Against All Odds." #4—"The Right Stuff."

863. **EMERSON—TOWN**— 261-1000. "Broadway Danny Rose."

864. **FAIR LAWN—HYWAY**— 796-1717. #1—"Killpoint." #2—Thru Mar. 15: "Educating Rita." Beg. Mar. 16: "Tank."

866. **FAIRVIEW—TWIN**— 941-2424. #1—"Harry & Son." #2—"Splash."

867. **FORT LEE—LINWOOD**— 944-6900. #1—"Killpoint." #2—"Mike's Murder."

868. **FORT LEE—SHARON**— 224-0202. "The Dresser."

873. **OAKLAND—TWIN**— 337-4478. #1—"Mike's Murder." #2—"Against All Odds."

874. **PALISADES PARK—PARK LANE**— 944-1086. #1—Thru Mar. 15: "Gorky Park." #2—Thru Mar. 15: "Yentl."

875. **PARAMUS—BERGEN MALL**— 845-4449. "Mike's Murder."

876. **PARAMUS—CINEMA 35**— 845-5070. Program unavailable.

877. **PARAMUS—DRIVE-IN**— 368-1440. Thru Mar. 15: "Killpoint"; "Vigilante."

878. **PARAMUS—RKO ROUTE 4**— 487-7909. #1—"Footloose." #2—"Harry & Son." #3—"Terms of Endearment." #4—"Against All Odds." #5—"Blame It on Rio." #6—"Unfaithfully Yours." #7—"Silkwood." #8—"The Hotel New Hampshire."

879. **PARAMUS—RKO ROUTE 17**— 843-3830. #1—"Splash." #2—Thru Mar. 15: "Over the Brooklyn Bridge." Beg. Mar. 16: "Ice Pirates." #3—"Fantasia."

880. **RAMSEY—CINEMA**— 825-2090. Thru Mar. 15: "Harry & Son."

881. **RAMSEY—INTERSTATE**— 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO**— 641-2115. Thru Mar. 15: "Yentl." Beg. Mar. 16: "Lassiter."

883. **RIDGEWOOD—RKO WARNER**— 444-1234. #1—"Terms of Endearment." #2—"Against All Odds."

885. **RUTHERFORD—WILLIAMS CENTER**— 933-3700. #1—Thru Mar. 15: "Yentl." #2—Thru Mar. 15: "Reckless." Beg. Mar. 16: "Lassiter."

886. **TEANECK—MOVIE CITY**— 836-3334. #1—Thru Mar. 15: "Yentl." #2—Thru Mar. 15: "Zelig"; "Lonely Hearts." #3—Thru Mar. 15: "Reckless"; "The Smurfs and the Magic Flute."

887. **TENAFLY—BERGEN**— 567-0004. Thru Mar. 15: "Vertigo." Beg. Mar. 16: "El Norte."

888. **WASHINGTON TOWNSHIP—CINEMA**— 666-2221. "Splash."

889. **WESTWOOD—PASCACK**— 664-3200. "Mike's Murder."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AGAINST ALL ODDS—(2hrs. 5m., '84) A messy, purplish remake of the *film noir* classic, *Out of the Past,* which starred Kirk Douglas, Robert Mitchum, and Jane Greer as the treacherous bitch they both love. In this version, bony, sneering James Woods is a big-time bookie and nightclub owner, and sincere Jeff Bridges a pro-football player whom Woods has got his hooks into. The beautiful but wan Rachel Ward plays the *femme fatale* not as an evil girl but as a confused and wistful heiress with a habit of getting into trouble. The filmmakers merge the love triangle with elements lifted from Polanski's *Chinatown.* Once again, crooked real-estate speculators set a web of corruption that catches everyone. Very serious stuff—if only some of it were halfway plausible! Taylor Hackford's direction is taut but humorless, and though the movie has some of the flavor of the corrupt Los Angeles milieu, the incoherence of the whole project finally gets you down. Written by Eric Hughes. R. **24, 25, 33, 80, 92, 114, 115, 118, 205, 220, 223, 234, 236, 237, 303, 401, 402, 408, 410, 412, 438, 439, 448, 500, 521, 529, 531, 541, 547, 550, 559, 567, 573, 602, 617, 632, 635, 640, 649, 663, 664, 708, 710, 711, 713, 719, 733, 745, 746, 777, 791, 793, 796, 804, 806, 810, 818, 827, 854, 860, 862, 873, 878, 883**

AND THE SHIP SAILS ON—(2hrs. 8m., '84) In Italian, Eng. subtitles. The opening of Federico Fellini's new extravaganza is amazing: the cream of pre-World War I European society shows up at a wharf in what appears to be a fidgety silent newsreel. And then, very gradually, Fellini passes from shaky black-and-white to fluent color cinematography; from spooky silence to the reassuring aural detail of a modern soundtrack; from archaic film "document" to period re-creation. The gradual transformation is more than a triumph of cinematic technique—it's a shift in consciousness, as if Fellini had taken us from a dreaming to a waking state. Singing choruses from Verdi's *La Forza del Destino,* the assembled notables board a ship for a cruise devoted to the memory of a dead opera singer. And then the movie declines into a traditional Fellini circus—less noisy, garish, and exhausting than usual, but a circus nonetheless. Famous sopranos, creepy male secretaries, sexually ravenous women, bizarre royalty—all of rich, eccentric, culture-mad Europe is here. But the anecdotes, the bits of magic and fancy don't cohere, except as a mood. Fellini is obviously constructing a grand metaphor for the collapse of European society in the First World War but the details are arbitrary, whimsical, and—alas!—boring. Yet there are brilliant things—a pastiche of opera poses, an amazing stylized battleship. Fellini's visual imagination remains prodigious, even as his grasp of dramatic structure falls into abeyance. With Freddie Jones. PG. **62**

ANDROID—(1hr. 21m., '84) Mild little science-fiction movie about a bashful, tongue-tied, sex-starved android living on a remote space station. Three escaped convicts come aboard, including one woman, and Max 404 (as he's called) falls in love with her and entertains ideas of escaping to planet Earth. With Klaus Kinski, rolling his eyes less frequently than usual, as a mad scientist trying to create the perfect female android companion, and Don Opper, who worked on the screenplay, as the android. Dir. Aaron Lipstadt. PG. **6**

BASILEUS QUARTET—(1hr. 58m., '84) In French and Italian, Eng. subtitles. A flossy, completely unconvincing mix of phony middle-aged fatigue, classical music, and silly chatter about art, death, and decadence. A world-famous string quartet loses its first violinist, and the three remaining men, having devoted themselves to art for thirty years (i.e., lived and worked 52 weeks a year together, which is not the way any quartet works), decide to embrace "life." Then a young, handsome virtuoso (Pierre Malet) joins the quartet, and the three men are made to feel their physical and sexual decrepitude—apparently they are all "through" in their mid-fifties (a slander which a visit to any restaurant or hotel close to Carnegie Hall should dispel). Much moth-eaten philosophy and fancy European hotel settings. And much classical music, played on the soundtrack by the superb Melos Quartet of Stuttgart in a style far more vigorous than these rheumatic complainers could possibly muster. With Omero Antonutti, Hector Alterio, Michel Vitold. Dir. Fabio Carpi. **16, 86**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **38, 424, 503, 549, 554, 571, 772, 848**

BLAME IT ON RIO—(1hr. 40m., '84) An insult. This vacation comedy with sex, starring Michael Caine and Joseph Bologna, seems to have been conceived by a consortium of travel agents. Our heroes pose on the Rio beach with topless girls and fado singers; they dodge sinewy dancers kicking at one another's faces; they dine in beautiful gardens, brushing aside toucans and parrots. In between travelogue shots, Joe Bologna's daugther (Michelle Johnson), a fleshy junior-league temptress who can't keep her bathing suit on, seduces Michael Caine. Poor Caine resists for a while but finally succumbs, on all fours at the beach, staring up at Michelle's big bazooms. The filmmakers' point of view is that any middle-aged man would react the same way, which may be true but doesn't let the cads off the hook for what they've done to Miss Johnson. The seventeen-year-old ex-model, denied a single funny moment, has been turned into a baby slut—a male fantasy of an adoring, compliant girl. Written by Larry Gelbart and Charlie Peters. Dir. Stanley Donen. R. **22, 32, 54, 100, 203, 234, 306, 407, 413, 519, 562, 566, 602, 648, 662, 719, 728, 730, 748, 773, 781, 784, 827, 878**

BORN IN FLAMES—(1hr. 30m., '83) Lesbian feminist sci-fi. It is some time in the future, ten years after a socialist revolution in America, and women are still oppressed. A group of white and black women form a special women's army, and when one of their group is killed by federal authorities, they turn to terrorism. Directed by former art critic Lizzie Borden, *Born in Flames* has that gritty, sludgy look that is always praised as "punk". A lot of it consists of ranting speeches and arguments, some very funny, some just boring. This radical film could use more visual style and a little common sense. *What* socialist revolution? There isn't even a shred of plausibility to the film's premise. By making socialists the enemy, Lizzie Borden is merely demonstrating that she's hipper than any other leftist. With Adele Bertei, Honey, Flo Kennedy, and Jeanne Satterfield. **5**

BROADWAY DANNY ROSE—(1hr. 25m., '84) Woody Allen's new comedy is about a small-time Jewish entertainment figure so insistently moral that he lingers in a restaurant to lay down a tip even as Mafia hit men are coming in the door to bump him off. Danny Rose (Woody), a loving theatrical manager, lavishes affection on his talentless clients, including Lou Canova (Nick Apollo Forte), a "has-been boy singer" unaccountably riding a nostalgia wave to success in his mid-forties. Danny goes to New Jersey to collect Lou's mistress, the tough-talking Tina (Mia Farrow), and the two of them wind up chased by the Mafia through the swamps of New Jersey and the jungles of Manhattan. This plotting feels a little second-hand, and the casting of gentle Mia Farrow as a Mafia gun moll is a stunt that only half works. The movie is at its best depicting the seedy world of bottom-drawer show-business, and here Woody Allen doesn't go far enough. Wringing laughter out of mediocrity, he keeps his distance. At the same time, his *shlump* routine conceals a good deal of self-regard. Little Danny wins over Tina with his musty wisdom ("Acceptance. Forgiveness. Love."), a dénouement that not even Damon Runyon, Broadway fabulist and designer of improbable matches, could have imagined. Black-and-white cinematography by Gordon Willis. PG. **16, 24, 71, 93, 202, 211, 307, 407, 410, 413, 500, 531, 533, 545, 550, 554, 570, 606, 616, 632, 651, 663, 664, 708, 711, 713, 722, 732, 735, 746, 774, 792, 807, 819, 821, 858, 862, 863**

★**BURROUGHS**—(1hr. 26m., '84) A vivacious and scary documentary portrait of William S. Burroughs, author of *Naked Lunch, Nova Express,* and many other books. Burroughs, the rhapsodist of violent gay sex, chronicler of the hallucinated highs and consciousness-shattering lows of heroin, and father to the Beats, cultivates an ironically formal and elegant manner—white shirt, tie, immaculately tailored suit, and smallish hat. His masklike cool makes him the farthest-out hipster of all, and at the age of 70 he's discovered a new audience for his work—the kids at punk clubs who listen raptly to his most hilariously paranoid passages. Surely Burroughs's strength is linked to his love of performing, which is given ample representation here. The director, Howard Brookner, gives us a feeling for the shape of Burroughs's life, the nature of his work, his influence on other writers and friends. In a chilling moment, Burroughs recounts how, in 1957, he killed his wife in a "shooting accident," an act which, Allen Ginsberg tells us, freed Burroughs to write. In a roundabout way, the movie is a celebration of murder as creativity. **5**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **90**

CHILDREN OF THE CORN—(1hr. 33m., '84) Based on a short story by Stephen King, a contemporary horror film about a young couple in a small midwestern town fighting for their lives against a demonic cult of children who are slaughtering the town's adults. With Peter Horton, Linda Hamilton. Dir. Fritz Kiersch. R. **33, 97, 99, 100, 106, 110, 210, 426, 554, 800, 846**

COMPLEAT BEATLES, THE—(2hrs., '84) A nostalgic documentary portrait of the enormously popular rock group, including footage from interviews, newsreels, press conferences, and performances. Dir. Patrick Montgomery. **3**

CONFIDENTIALLY YOURS—(1hr. 51m., '84) In French, Eng. subtitles. Fanny Ardant, a tall, broad-shouldered young actress with a mass of thick black hair and a face-splitting grin, is the best thing in François Truffaut's weak *hommage* to the American *film noir* of the forties. Ardant, who plays a secretary trying to clear her boss (Jean-Louis Trintignant) of the charge of murder, smiles constantly—she's like a girl performing for relatives and friends, too conscious of the silliness of the show to get into the emotions she's supposed to be feeling. Her horsing around is charming; Truffaut's is merely half-hearted. He uses the syntax of forties thrillers (black-and-white cinematography, rain splashing against a windshield at night, narrated flashbacks, etc.), but he doesn't hold the moods long enough; he doesn't build tensions or revel in the neurotic drives and paranoid shadows of the genre. The movie is too mild to be exciting, too tasteful to be funny. It's in limbo. PG. **56**

DEMONS IN THE GARDEN—(1hr. 40m., '84) In Spanish, Eng. subtitles. Erotic entanglements and corrupt ways in a family of post-War Spain seen through the eyes of a small boy. With Angela Molina, Ana Belén. Dir. Manuel Gutiérrez Aragón. R. **86**

★**DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the

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great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. 16, 90, 109, 210, 236, 416, 422, 559, 561, 616, 625, 700, 723, 735, 745, 774, 782, 795, 827, 868

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. PG. 50, 536, 570, 666, 846, 857, 864

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. 9, 76, 97, 534, 536, 615, 821, 887

★**ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. 88

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven*. Music by Kenny Loggins and others. PG. 24, 33, 80, 104, 111, 112, 118, 205, 210, 223, 237, 300, 304, 407, 408, 411, 422, 426, 450, 501, 529, 531, 541, 552, 567, 573, 603, 616, 625, 628, 651, 663, 664, 700, 714, 716, 719, 722, 727, 733, 745, 758, 775, 791, 795, 800, 804, 807, 822, 825, 841, 852, 861, 862, 878

GENERATION APART, A—(56m., '84) A documentary examining the relationship between survivors of the Holocaust and their children. Dir. Jack Fisher. 58

HARRY & SON—(1hr. 58m., '84) The story of a hard hat father, his idealistic son, and the difficulties of their relationship. With Paul Newman, Robby Benson, Joanne Woodward, Ellen Barkin, Judith Ivey. Dir. Newman. PG. 41, 72, 92, 104, 105, 112, 118, 202, 206, 210, 212, 213, 305, 401, 403, 412, 418, 422, 428, 447, 450, 518, 531, 533, 536, 540, 551, 567, 616, 621, 627, 635, 643, 650, 663, 701, 702, 705, 710, 717, 745, 775, 783, 784, 792, 806, 825, 828, 846, 857, 866, 878, 880

HOT DOG. . .THE MOVIE—(1hr. 36m., '84) Fanatically devoted young skiers and their friends are the subject of this comedy. With David Naughton, Patrick Houser, Tracy N. Smith, Shannon Tweed. Dir. Peter Markle. R. 442, 451, 502, 524, 654

HOTEL NEW HAMPSHIRE, THE—(1hr. 50m., '84) Reviewed in this issue. R. 31, 74, 531, 567, 745, 782, 793, 795, 807, 878

ICE PIRATES—(1hr. 35m., '84) A spoof of science-fiction adventure films. With Robert Urich, Mary Crosby, John Matuszak. Dir. Stewart Raffill. PG. 37, 46, 83, 201, 212, 234, 403, 407, 412, 418, 426, 428, 501, 533, 552, 554, 625, 629, 632, 635, 658, 702, 708, 710, 731, 777, 783, 790, 817, 828, 857, 879

JAZZMAN—(1hr. 20m., '84) In Russian, Eng. subtitles. A young music student from Odessa hopes to start one of Russia's first jazz bands. Dir. Karen Shakhnazarov. 44

LASSITER—(1hr. 40m., '84) In pre-World War II London, the FBI and Scotland Yard enlist the talents of the romantic rogue of the film's title to stop a fortune in diamonds from being used to finance Hitler's network of spies. With Tom Selleck, Jane Seymour, Lauren Hutton, Bob Hoskins. Dir. Roger Young. R. 442, 451, 530, 549, 609, 616, 639, 640, 644, 645, 655, 666, 701, 731, 793, 809, 882, 885

LE CRABE TAMBOUR—(2hrs., '77) In French, Eng. subtitles. A naval adventure with reflections on war and loyalty set in the freezing sea off the coast of Newfoundland. With Jean Rochefort, Claude Rich, Jacques Dufilho, Jacques Perrin. Dir. Pierre Schoendoerffer. 61

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. 6

MIKE'S MURDER—(1hr. 49m., '84) A contemporary suspense thriller set in Los Angeles. With Debra Winger, Mark Keyloun, Darrell Larson, Paul Winfield. Dir. James Bridges. R. 21, 32, 70, 83, 92, 109, 111, 117, 118, 201, 206, 211, 220, 225, 305, 401, 402, 412, 420, 439, 512, 519, 523, 541, 557, 561, 567, 606, 616, 625, 629, 633, 642, 650, 653, 658, 708, 710, 715, 716, 719, 732, 777, 779, 785, 790, 801, 803, 806, 811, 830, 851, 867, 873, 875, 889

★**NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion*, puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion*. Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush*. The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the ones depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. 38, 526, 658, 700, 752, 779

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. 73

OVER THE BROOKLYN BRIDGE—(1hr. 48m., '84) The owner of a Brooklyn lunch counter must marry a woman he doesn't love in order to get financial backing for a Manhattan restaurant. With Elliott Gould, Margaux Hemingway, Sid Caesar, Burt Young, Shelley Winters, Carol Kane. Dir. Menahem Golan. R. 14, 32, 70, 83, 113, 118, 225, 235, 306, 403, 423, 512, 523, 567, 616, 625, 629, 709, 730, 747, 791, 806, 819, 879

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. 32, 58, 92, 403, 554, 558, 655, 717, 822, 858, 862

SCARFACE—(2hrs. 50m., '83) For the first hour or so, Brian De Palma's remake of Howard Hawks's classic gangster film is mesmerizing. Tony Montana (Al Pacino), a petty Cuban hood released from Castro's jails, makes his way to Miami and uses his daring and violent skills to climb to the top of the cocaine trade. Unlike the Mafia types in *The Godfather*, the Cubans who work the cocaine route don't lust after respectability. They are crude and clownish—animals, really—and they go belly to belly in every encounter. These ideas about the Cubans are sufficient as a starting premise, but they're not rich enough to sustain an epic gangster movie. Once Tony heads for the top, *Scarface* turns into a lurid remake of the original, with many "archetypal" scenes that no longer fit the specifically Cuban-American nature of the characters. De Palma allows Tony and Al Pacino to dominate the film totally—no one else has much impact, except, fleetingly, Michelle Pfeiffer as a snooty Wasp Tony must have. Pacino, trying to find new ways to explode with rage, grows monotonous, and so does the violence and obscenity. In the end, this is a sadly overblown B movie. Written by Oliver Stone. R. 37, 99, 102, 103, 117, 118, 215, 220, 406, 426, 442, 443, 535, 567, 666, 733, 807, 822, 842

SEEING RED—(1hr. 40m., '84) A documentary exploring the lives of American Communists. Dir. Julia Reichert and James Klein. 93

★**SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant,

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she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the material, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. 30, 60, 201, 234, 407, 413, 414, 523, 528, 543, 558, 566, 649, 714, 754, 789, 821, 878

★ **SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. 20, 30, 78, 97, 98, 100, 105, 117, 118, 201, 203, 212, 213, 220, 234, 303, 403, 411, 420, 422, 428, 447, 512, 517, 529, 536, 541, 561, 567, 616, 621, 625, 632, 635, 637, 643, 648, 702, 705, 714, 717, 721, 744, 772, 777, 790, 798, 807, 813, 825, 841, 849, 866, 879, 888

TANK—(1hr. 53m., '84) When the teenage son of a career U.S. Army officer is falsely arrested and locked away on a labor farm, the officer takes out his Sherman Tank to rescue the boy. With James Garner, G.D. Spradlin, Shirley Jones, C. Thomas Howell. Dir. Marvin J. Chomsky. PG. 4, 41, 70, 82, 98, 100, 102, 109, 114, 118, 201, 206, 210, 212, 220, 225, 237, 308, 401, 403, 407, 418, 427, 439, 518, 523, 528, 533, 567, 571, 573, 601, 616, 625, 634, 642, 649, 653, 705, 710, 714, 717, 747, 800, 805, 819, 821, 846, 857, 864

★ **TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. 23, 60, 85, 112, 118, 205, 419, 423, 426, 519, 531, 537, 541, 552, 567, 603, 616, 628, 640, 648, 668, 708, 721, 732, 751, 774, 778, 782, 800, 807, 830, 854, 878, 883

THAT SINKING FEELING—(1hr. 22m., '79) The rainy blues in Glasgow; red-faced, chinless teenagers sitting around grousing; a mad scheme to make it rich by stealing a load of steel sinks—Bill Forsyth's first film is whimsical and sweet, without much evidence of the genius that would later flower in *Local Hero*. PG. 86

★ **THIS IS SPINAL TAP**—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz*, about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. 14, 51, 72

UNFAITHFULLY YOURS—(1hr. 36m., '84) This remake of Preston Sturges's classic comedy of 1948 is not all that bad—if you haven't seen the original. This time Dudley Moore plays the symphony conductor who returns home from a tour and discovers that his young wife, Nastassja Kinski, may have been cheating on him. In the original it was Rex Harrison and Linda Darnell, and part of the fun of the movie was its satirical, slightly malicious tone. You could enjoy those two (especially Harrison, who gives a dazzlingly funny, arrogant performance) without particularly liking them. But the shambling farceur Dudley Moore is unprepossessing, and Kinski's possible lover, Armand Assante as a hotshot violinist, is handsome and virile, so the movie suddenly becomes rather painful. Sturges had the conductor fantasizing his revenge (and then his forgiveness) as he conducts three different pieces, and each fantasy took its tone, its pace, its emotional coloring from the music. This time there's only one fantasy, and though it's worked out in great detail it lacks the startling violence of Harrison working over Linda Darnell with a razor. Director Howard Zieff has come up with some entertaining musical hamming but nothing comparable to Sturges's dark comic vision. The movie is ingratiating and trite—a conventional romantic comedy. With Albert Brooks. Written by Barry Levinson, Valerie Curtin, and Robert Klane. PG. 37, 48, 109, 206, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 632, 717, 727, 732, 747, 773, 781, 795, 830, 878

WELL, THE—(30m., '84) In Yiddish, Eng. subtitles. A young Jewish boy from Eastern Europe visiting his uncle in New York just before the outbreak of World War II gradually realizes, from abroad, the tragic fate of his family. With Jeff Nishball, Moishe Rosenfeld, Raquel Yossiffon. Dir. David Greenwald. 58

WOMAN IN FLAMES, A—(1hr. 46m., '84) In German, Eng. subtitles. Preposterous "intellectual" soft-core pornography from West Germany. An unhappy graduate student in literature (Gudrun Landgrebe) walks out on her sarcastic bourgeois husband and, without a moment's hesitation or doubt, sets up as a high-priced prostitute. When she falls in love with a male prostitute (Mathieu Carrière), the two of them establish workplaces on the separate floors of a fancy duplex. Stunning in a complicated rig of leather straps and mesh that leaves her breasts exposed, she discovers her true calling as a dominatrix, whomping pink-skinned Berliners on their quivering bottoms. Her mate, however, wants to possess her, just like the husband she left behind, and when she refuses to go along he pours vodka (or is it framboise? kümmel?) all over her and sets her afire. This nonense has been directed by young Robert Van Ackeren in a coldly ascetic style, with bodies displayed under bright light like cars in a showroom. The movie is a brainless version of Fassbinder's acrid sex-under-capitalism fables. Apart from Miss Landgrebe, who is beautiful and exciting, there's nothing halfway alive in it. 55, 97, 821

WORLD OF TOMORROW, THE—(1hr. 18m., '84) A documentary composed entirely of materials from the 1939 New York World's Fair. Dir. Tom Johnson and Lance Bird. 2

★ **YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. 11, 233, 414, 416, 436, 448, 504, 530, 535, 547, 548, 549, 555, 612, 613, 622, 639, 644, 658, 720, 724, 731, 756, 789, 800, 817, 840, 848, 874, 882, 885, 886

Revivals

BEAUTY AND THE BEAST—(1hr. 30m., '47) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. 10

CONTEMPT—(1hr. 43., '64) In French, Eng. subtitles. Moviemaking on the Riviera is the subject for one of the more perverse and intriguing of Jean-Luc Godard's pictures. Michel Piccoli is the screenwriter and Brigitte Bardot his contemptuous wife; Jack Palance the arrogant producer; Fritz Lang a great director trying to make a film from Homer. Slow, very slow, but worth the trouble. 96

DUCK SOUP—(1hr. 20m., '33) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. 13

FANTASIA—(1hr. 56m., '40) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. G. 45, 225, 308, 418, 567, 601, 702, 879

GRAND HOTEL—(1hr. 45m., '32) You see, children, long ago, before there was *Airport*... Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. 39

GRAND ILLUSION—(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. 95

MOSCOW DOES NOT BELIEVE IN TEARS—(2hrs. 32m., '81) In Russian, Eng. subtitles. Three provincial girls come to Moscow in 1958 looking for work, love, and marriage; the movie traces their destiny through the mid-seventies. This Oscar-winning Soviet comedy is rather conventional (the style is forties-MGM) and its pace is slow, but it has something going for it—our curiosity about the bourgeois concerns of people in the USSR. Dir. Vladimir Menshov. 97

RAGING BULL—(2hrs. 10m., '80) Martin Scorsese's brilliant, morose, but limited portrait of 1948 middleweight champ Jake La Motta (Robert De Niro), a man with an iron skull and no brains inside. The movie strips Jake of the humor and resilience revealed in his autobiography, but everything else is masterly—the maniacally obsessive street language, the flawless period recreation, the black-and-white photography by Michael Chapman, and De Niro's extraordinary and repellent performance. With Cathy Moriarty and Joe Pesci. 95

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. 95

TEN COMMANDMENTS, THE—(3hrs. 40m., '56) Yul Brynner, as Ramses, having lost his entire army in the Red Sea, returns to the palace, sits down on the throne, and is greeted by Anne Baxter, as Nefertiti, with the remark, "You're not a god—you're not even a *man*!" Has there ever been a more entertainingly ludicrous big spectacle than this one? With Charlton Heston, Debra Paget, Edward G. Robinson, etc., etc. Directed by Cecil B. DeMille with thumping vulgarity. 35

TROUBLE WITH HARRY, THE—(1hr. 39m., '55) Alfred Hitchcock's black comedy about the difficulties posed by the corpse of a murdered man on neighbors in a small town. With Edmund Gwenn, John Forsythe, and Shirley MacLaine in her film debut. PG. 57, 88

WAR OF THE WORLDS—(1hr. 26m., '53) The Martians land and melt everything in sight, including the priest who goes out to "reason" with them. This George Pal production, based on the H.G. Wells novel, is somewhere between nightmare and camp. Lovers of mass-destruction special effects have become fixated on it. With blah-faced fifties actors. Dir. Byron Haskin. 95

WUTHERING HEIGHTS (1954)—(1hr. 30m.) In Spanish, Eng. subtitles. Luis Buñuel's version, made in Mexico, with Wagner's *Tristan und Isolde* on the soundtrack, is a good deal more passionate than the flossy 1939 Wyler version. Buñuel sets Emily Brontë's novel on a Mexican ranch, and the hot-blooded types fling each other around a great deal. No great psychological depths are sounded, but the cruelty is vivid, the imagery dark and obsessive. With Irasema Dilian and Jorge Mistral. 47

YOUNG AND INNOCENT—(1hr. 20m., '37) A charming Hitchcock film about a chase for a killer. Lots of local English color and character comedy, and, in the thrilling final scene, where the murderer is cornered in a large hotel, one of the most dramatic camera movements in film history. 10

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THEATER

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Broadway

Previews and Openings

Friday, March 16

GLENGARRY GLEN ROSS—David Mamet's comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. Previews start 3/16 prior to a 3/25 opening. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

Wednesday, March 21

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. Previews start 3/21 prior to a 3/29 opening. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 min. All major credit cards.

Now Playing

AWAKE AND SING—A revival of the 1935 Clifford Odets play about Jewish-American family life in New York; with Nancy Marchand, Harry Hamlin, and Paul Sparer; directed by Theodore Mann. With Scott Burkholder, Benjamin Hendrickson, Dick Latessa, Frances McDormand and Luke Sickle. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All tickets are $27, and $30 on Sat. night. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 15 mins. All major credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. Sung in English Mon.-Wed. & Wed. mat.; in French Thurs.-Sat. & Sat. mat. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards.

THE HUMAN COMEDY—Musical based on the book and film by William Saroyan, with music by Galt MacDermot, book by William Daumaresq; soundly directed by Wilford Leach. Play is inventively orchestrated by MacDermot, and handsomely played by a dozen knowing musicians. And there's very nice work from Rex Smith, Mary Elizabeth Mastrantonio, Don Kehr, Gordon Connell, and Bonnie Koloc. Tues.-Sat. at 8, $25-$35; Sat. at 2, Sun. at 3; $20-$30; Wed. at 2, $15-$25; from 3/20. **Royale,** 242 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, Sándor Némethy, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Peter Gallagher and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Philip Astor and Raymond Baker. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

THE ACTORS' DELICATESSEN—Written by Murray Mednick and Priscilla Cohen, starring Marilyn Sokol and David Garfield, comedy is about two vaudeville stars in a Borscht Belt watering hole; directed by Julie Hebert. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15 & $18. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

BECKETT'S PLAYS—Leigh Taylor-Young in *Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CINDERS—Janusz Glowacki's play about girls in a reform school who are rehearsing a production of Cinderella; directed by John Madden; with Lucinda Jenney, Dori Hartley, Stephen Markle; directed by John Madden. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

CLEAN SWEEP—Joel Gross's comedy about the real world of a rich young soap-opera writer, his Costa Rican cleaning girl, his flamboyant ex-wife, and his philandering brother; directed by Brian Hurley. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15; thru 3/18. **Perry St. Theater,** 31 Perry St. (279-4200).

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THE DANUBE—Maria Irene Fornes's play about an American in his mid-20s and his relationships with a group of middle Europeans; featuring Richard Sale, Kate Collins, Tom Kopache, and Sam Grey. Call theater for details. **American Place Theater,** 111 W. 46th (246-3730).

DRACULA—*Or a Pain in the Neck*—The New Vic Theatre of London's production, by Phil Woods with Michael Bogdanov. 3/21-25 at 8; Sat. & Sun. mats. at 3; $15-$25. **Beacon,** 74th & Bdway (724-9500). (Free ticket with each blood donation for greater N.Y. blood drive for the 3/19 preview—for details call 581-3098).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FEN—Return of Caryl Churchill's play about the people who live and work in the fens of East Anglia, their dreams, ghosts, unions, jokes, ambitions; now being presented with an American cast. With Pamela Reed, Concetta Tomei, Ellen Parker, Robin Bartlett, Linda Griffiths, and David Straithairn. Tues.-Fri. at 8, Sat. & Sun. at 3 & 8; $15-$18. **Public/Newman,** 425 Lafayette St. (598-7150).

FESTIVAL OF ONE-ACT PLAYS—The Women's Project presents a series of one-act plays, with women playwrights, women directors, etc.; $8; from 3/20; phone theater for details. **American Place Theater,** 111 W. 46th (247-0393).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

A HELL OF A TOWN—Peter Riegert and Joanna Gleason star in a two-character comedy, by Monte Merrick, about a Madison Ave. advertising honcho and his wife, a book publisher, who discover one morning that they are the only people left in the city. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Westside Arts,** upstairs at 407 W. 43rd (541-8394).

HEY, MA...KAYE BALLARD—A new musical by and with Kaye, about dreams, goals, and obstacles of show business, and how to survive. Tues.-Fri. at 8, Sat. at 2:30 & 8; Sun. at 3 & 7; $21-$25. **Promenade,** Bdway at 76th (580-1313).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Betty Comden, Peg Murray, Jerry Lanning, Steven Pearlman, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 3/18. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MAN WHO COULD SEE THROUGH TIME—Terri Wagener's play co-starring Bob Gunton and Leslie Geraci, which brings together a disillusioned psychologist and a sculptress; directed by Carey Perloff. Thurs.-Sat. at 8, Sun. at 3; $8. **Ark Theater,** 131 Spring St. (431-6285).

O.K.—Sheila Macrae stars in Isaac Chocron's love triangle which explores the relationship of two women and a younger man; directed by Alba Oms. In English: Wed.-Fri. at 7:30. In Spanish: Sat. & Sun. at 2:30 & 7:30; $7; thru 4/1. **47th St. Plyhse,** 304 W. 47th (354-1293).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

ROCKABY—Billie Whitelaw stars in three one-act plays by Samuel Beckett: *Rockaby, Footfalls,* and *A Nut;* directed by Alan Schneider. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $18-$20. **Samuel Beckett Theater,** 412 W. 42nd (594-2826).

SPOOKHOUSE—Harvey Fierstein's new play, starring Anne Meara, described as "a dark comedy about a family in Brooklyn," takes place in a Coney Island spookhouse. Tues.-Sun. at 8, mats. Sat. at 2, Sun. at 3. All seats are $22.50, exc. Fri. & Sat.—$25. **Playhouse 91,** 316 E. 91st (831-2000).

STREET THEATRE—Doric Wilson's play which takes place the night of the famous Stonewall Riot; directed by Ken Cook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $15. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's play comes from off-off Broadway to off-Broadway, with most of the original cast (Sarah Jessica Parker, Jean DeBaer, Richmond Hoxie, Cheryl McFadden & Heather Lupton); directed by Pamela Berlin. From 3/13; $14-$20. **Circle-in-the-Square,** 159 Bleecker (254-6330).

TRUE WEST—Daniel Stern and Tim Matheson co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WOZA ALBERT—A South African comedy by and with Percy Mtwa, Mbongeni Ngema; directed by Barney Simon. Story deals with the Second Coming of Christ in South Africa. Tues.-Thurs. at 8, Fri. at 8, Sat. & Sun. at 3, $22, $20. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

Theater Companies

AMERICAN JEWISH THEATRE—Isaiah Sheffer's new English translation of *It's Hard To Be a Jew,* Sholom Aleichem's comedy; directed by Dan Held. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 4/1. **Y,** 1395 Lexington Ave. (427-4410).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

EQUITY LIBRARY THEATRE—A revival of *Up in Central Park;* music by Sigmund Romberg, book and lyrics by Herbert and Dorothy Fields, all about the comeuppance of Boss Tweed by the New York Times. Tues.-Sun. at 8, Sat. and Sun. at 2:30; thru 4/1. **Theater,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 5/20. Shakespeare's *King John,* about a weak and treacherous king; thru 3/16. Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotates with the above. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

LA MAMA E.T.C.—Jean Cocteau's *The Holy Terrors,* set in Paris in the 1920s, tells of an orphaned brother and sister who create a potent world of games; directed by David M. Kronick. Wed.-Sun. at 7; Sun. mats. at 2:30; $8; thru 3/18. From 3/20, Sidney Goldfarb's *Hot Lunch Apostles* and *Pedro Paramo,* performed by The Talking Band. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—**Upstage:** Ellen Burstyn and Burgess Meredith in Israel Horovitz's *Park Your Car in Harvard Yard,* about a crusty Yankee in Gloucester, and his new companion; directed by Lynn Meadow. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20; thru 4/1. **Downstage:** Stephen McHattie in Franz Xavier Kroetz's *Mensch Meier,* story of a blue collar couple and their fifteen-year-old son and their everyday lives; directed by Jacques Levy. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $22-$24; thru 3/18. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* and Clifford Odets's *Paradise Lost;* both directed by John Strasberg, alternate with *Rain,* by John Colton and Clemence Randolph. The company features Geraldine Page, Mason Adams, Maxwell Caufield, Madeleine Sherwood, Sabra Jones, David Crier, and Juliet Mills. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

NUESTRO TEATRO—Egon Wolff's *Flores de Papel.* Sat. at 8, Sun. at 3; $8; thru 3/25. **St. John's,** 224 Waverly Pl. (675-6742).

PAN ASIAN REPERTORY—*The Face Box,* a ghost story by Wakako Yamauchi in which two Japanese-American women come together to face a dark secret. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$12; thru 3/25. **Theater II,** 120 W. 28th, 2nd floor (255-7293).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru March. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

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RIVERSIDE SHAKESPEARE COMPANY—Shakespeare's *Caesar,* a modern production set in present-day America; directed by W. Stuart McDowell. Thurs.-Sun. at 8, Sat. at 2; $8; thru 3/25. **Center,** 165 W. 86th (944-9300).

SOHO REP—*The Dwarfs,* a rarely seen black comedy, by Harold Pinter; directed by Jerry Engelbach. Thurs., Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; 3/16-4/1. **Theater,** 19 Mercer St. (925-2588).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

WPA THEATER—Jeffrey Haddow's story of love and friendship; directed by Dann Florek. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $10; 3/15-4/15. **Theater,** 138 Fifth Ave. (206-0523).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL SHE CARES ABOUT IS THE YANKEES—John Ford Noonan's comedy about a woman suffering from agoraphobia and her way of dealing with it; directed by Gary Swanson. Fri. at 8, Sat. at 7 & 10, Sun. at 2; $8. **American Kaleidoscope,** 5 W. 63rd (724-3080).

AND THAT'S THE WAY IT IS—Donald R. Ham's, set in a Latin American country, about the effects of war on the individual; directed by John P. Whitsell. Tues.-Sat. at 8, Sat. & Sun. at 3; $8; 3/15-4/1. **Writers Theater,** 133 Second Ave. (777-7005).

ARMS AND THE MAN—GBS's play, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; $6; 3/16-6/3. **West Side Rep.,** 252 W. 81st (666-3521).

BALL—Musical set at an embassy ball before the beginning of WWI; by John Jiler & Richard Vitzhum; directed by Daniel Wilson. Tues.-Sat. at 8; $10. **Greene St. Theater,** 101 Greene St. (925-2415).

BROKEN EGGS—Eduardo Machado's third play in his *Floating Islands Trilogy* concerns a Cuban family's descendants today in Southern California; directed by James Hammerstein. Tues.-Sat. at 8, Sun. at 2 & 7; $10; thru 3/18. **Ensemble Studio Theater,** 549 W. 52nd (247-4982).

CIRCUS GOTHIC—Jana Robbins stars in a musical about circus life on the Canadian backwoods circuit; book and lyrics by Jan Kudelka, music by Marsha Coffey; directed by Alex Dmitriev. Tues.-Sat. at 8, Sun. at 3 & 7; $10. **Douglas Fairbanks**/upstairs, 432 W. 42 (279-4200).

CLARENCE—Original melodies and also oldies celebrate the revival of Booth Tarkington's play concerning the amorous entanglements of the volatile Wheeler family and their involvement with a returned soldier; directed by Ken Bachtold; starring Thom Zimerle and Gretchen Beidl. Thurs.-Sat. at 7:30, Sun. at 3; thru 3/25. **18th St. Playhouse,** 145 W. 18th (675-6209).

COLLAPSE—Frank Adamo's play about ordinary people coping during the next great Depression; with Pat Kannar, John Staddon, Frank Adamo, William Morino, and Tony Paulazzo. Fri. & Sat. at 8, Sun. at 3; $6; 3/16-4/15. **Gene Frankel,** 36 W. 62nd (582-4240).

A COUPLE OF BLAGGUARDS—An evening of song, sermon, and story starring Malachy and Frank McCourt; directed by Mike Houlihan. Tues. & Wed. at 8, Fri. & Sat. at 8 & 10:30, Sun. at 3; $12-$20; 3/13-18. **Top of the Gate,** Bleecker & Thompson (475-5120).

DETOURS—Three one-act plays by Douglas A. Mendini: *Route 22, Sitting on the Dock of the Bay,* and *Fan Mail From Some Flounder.* Thurs.-Sat. at 8, $8; 3/15-31. **Prometheus,** 239 E. 5th St. (477-8689).

DOUBLE FEATURE—Alice Childress's *String* and Liz Goodyear's *Felicia* comprise this evening of one-act plays. Wed.-Sat. at 8, Sun. at 3; $6; from 3/16. **New Media Rep,** 203 E. 88th (860-8679).

DOUBLE BILL—W.S. Gilbert's *A Sensation Novel,* with music by David Hollister, and *Annajanska, The Boshevik Empress,* by George Bernard Shaw. Wed.-Sat. at 8; 3/21-4/7. **Medicine Show,** 6 W. 18th (255-4991).

DOUBLE FEATURE—Elyse Nasse and James Struthers's play, *Until Further Notice, Tomorrow Is Canceled,* and Elyse Nass's *The Real Wife-Beater.* 3/14, 15, 21 & 22 at 12:15 p.m. (bring lunch); $2.50. And Thurs.-Sun. at 8, $8; 3/8-25. **Theater Off Park,** 28 E. 35th (679-6283).

EMMA GOLDMAN: LOVE, ANARCHY, AND OTHER AFFAIRS—A one-woman play, written and performed by Jessica Litwak; directed by Anne Bogart. Thurs.-Sun. at 8; $6; 3/15-25. **Theater 22,** 54 W. 22nd (499-1207).

ENGAGED—W.S. Gilbert's comedy centering around the complications of a Scot's marriage by declaration between two mismatched lovers; directed by Jon Edward Deary. Thurs.-Sun. at 8; Sat. & Sun. at 3; $8-$10; thru 3/24. **St. Bart's Playhouse,** 50th & Park (751-1616).

EQUINOX—Mario Diament's black comedy, directed by Moni Yakim, which portrays the subtle ways in which a society slowly becomes totalitarian; with Lindendell Rivera, Rick Valez, Maria Cellario, Judith Granite, and Fran Anthony. $10 & $12. **INTAR,** 420 W. 42nd (695-6135).

FAMILY RESEMBLANCE—Alan Nielsen's play dealing with a midwestern family whose siblings must come to grips with the adult aspects of their relationships after their parents have passed away. Sun.-Wed. at 7:30; $6; thru 3/21. 18th St. **Playhouse,** 145 W. 18th St. (567-4869).

THE FLIGHT OF THE EARLS—Christopher Humble's play concerning the friction within a family caught up in the struggles of Northern Ireland in 1971; with Christine Estabrook, Timothy Landfield, Carol Teitel, Guy Paul, Kenneth Meseroll, Gayle Stants, and Reed Birney; directed by Allen Belknap. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12.50; from 3/13. **Westside Arts,** downstairs, 407 W. 43rd (541-8394).

FRANKENSTEIN, THE BROADWAY VERSION—Live performers viewed from a circus tent inside an art gallery—three actors portray twelve characters against a backdrop of slides and paintings. Play combines rear projection and old-fashioned fog. Wed.-Sun. at 10; $6; thru 3/25. **Jim Diaz Gallery,** 242 W. 16th St. (620-9093).

GONE WITH HARDY/A CUCKOO WALTZ—David Allen's vaudeville entertainment based on the early career of Stan Laurel; directed by Gerald Freedman; with M. C. O'Connor, Kathleen Doyle, and Stephen Vinovich. Wed.-Mon. at 8, Fri. mat at 3 & Sun. at 3; $7; thru 3/19. **Westbeth,** 151 Bank St. (242-7103).

GREAT DIVIDE—Robert Litz's play about three American families, from different places and eras, searching for a place to call home; directed by David Rotenberg. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10; 3/15-4/15. NY Theater Workshop, **The Cubiculo,** 414 W. 51st (265-2138).

HACKERS—Michael Eisenberg's play about the world of computers and the people who program them; directed by Jerry Heymann. Wed.-Sat. at 8, Sun. at 3; $8; thru 4/1. A Manhattan Punch Line production. **Lion Theater,** 422 W. 42nd (279-4200).

HE PLAYS PIANO—Sal Rosa's mini-musical about a piano player and his three loves; directed by Stephen Stahl. Thurs.-Sat. at 8, Sun. at 3; $6; from 3/15. **New Vic,** 219 Second Ave. (869-3981).

IT'S HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

THE LAST OF HITLER—Joan Schenkar's play features a post-war Adolf Hitler and Eva Braun trapped in a Jewish retirement community in Florida. Thurs.-Sun. at 8; $4; thru 3/30. **Theater for the New City,** 162 Second Ave. (254-1109).

THE LOWER DEPTHS—A revival of Gorki's 1902 play; directed by Sonia Moore. Wed.-Sat. at 7:30, Sun. at 3; $8; thru 3/18. **TOMI,** 23 W. 73rd (755-5120).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

MY THREE ANGELS—Revival of a comedy by Sam and Bella Spewack; directed by Bob Del Pazzo. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 4/1. **Apple Corps,** 601 W. 51st (664-0027).

NORTH ATLANTIC—Jim Strahs's play about people in uniform who serve in the cause of peace; directed by Elizabeth LeCompte. Fri. & Sun. at 8, Sat. at 7:30 & 10; $8; presented by the Wooster Group. **Performing Garage,** 33 Wooster St. (966-3651).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Village Gate,** Bleecker & Thompson (475-5120).

THE PATRICK PEARSE MOTEL—Hugh (*Da*) Leonard's Irish sex farce about two businessmen opening a chain of motels, and one of their unfaithful wives; directed by Robert Bridges. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; thru 4/1. **Riverwest Theater,** 155 Bank St. (243-0259).

A PEACEABLE KINGDOM—Bette Craig's utopian animal fable; directed by C. R. Portz. Thurs.-Sat. & Mon. at 8, Sat. & Sun. at 3; $5, $8; thru 4/1. **Irish Arts Center,** 553 W. 51st (505-5026).

THE PHOTOGRAPHIC MOMENT—Mary Humphrey Baldridge's play about a group of brothers and sisters—unmarried, unyoung, unhappy, on a failing Alberta farm during the depression; directed by Jeff Zinn. Presented by the Neighborhood Group Theatre. Wed.-Sat. at 8, Sun. at 4:30; $6; 3/16-4/7. **TNGT,** 420 W. 42nd (244-8064).

PIGEONS ON THE WALK—Andrew Johns's comedy concerns a day in the life of an Off-Track-Betting parlor in New York; directed by Nell Robinson; with James Greene, Thomas Carlin, and Louisa Flaningham. Wed.-Sat. at 8, Sun. at 3; $8. **Actors Outlet,** 120 W. 28th (279-4200).

THE ROAD TO HOLLYWOOD—Musical based on the Hope-Crosby "Road" films; book by Michael Pace; score by Rob Preston & Pace. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15-$17.50; from 3/13. **Production Company,** 15 W. 28th (686-1470).

ROCKAWAY BOULEVARD—David Pendleton, Yahee, Frank Piazza, and Everett Ensley in Richard Vetere's drama about a black couple adrift in urban decay; directed by Rudolph Marinelli. Thurs.-Sat. at 8; $6; thru 3/17. **PSW Studio,** 243 W. 55th, third floor (246-0284).

SARITA—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. $10, $12. **INTAR,** 420 W. 42nd (279-4200).

SHOULD HAVE BEEN A LOVE PLAY—Jeff Hagedorn's 1981 National Gay Playwriting Contest-winning comedy about a fantasy love affair between a restaurant patron and a waiter; directed by Richard Northcutt. Fri. at 8:30, Sat. at 7 & 10, Sun. at 5 & 8:30; $8. **Shandol Theater,** 137 W. 22nd (279-4200).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Fri. & Sat. at 8 & 10:30; $12-$16. **O'Neal's,** 147 W. 43rd (764-6200).

A SHTICK IS BORN—A two-person, 37-character musical revue, starring Sherry Nehmer and Daniel Harris. Wed. at 8:30, Fri. at 10; $5; thru 3/16. **The Dive,** 257 W. 29th (695-4516).

SILENT NIGHT, LONELY NIGHT—Robert (*Tea and Sympathy*) Anderson's play about two people who meet in a New England country inn on Christmas Eve; directed by William Hopkins. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3; $7; 3/15-4/1. **Wonderhorse,** 83 E. 4th St. (533-5888).

SKITS-OPHRENIA—Comic revue about crazy happenings, with fifteen players; developed and directed by Matthew Calhoun. Fri.-Sun. at 8, Sun. at 3; $5; 3/16-4/8. Entermedia's **Marquee Theater,** 189 2nd Ave. (677-6766).

TAKE ME ALONG—Revival of the 1959 musical with an all-black cast, directed by Geraldine Fitzgerald and Mike Malone. Lyrics by Bob Merrill, book by Joseph Stein and Robert Russell. 3/14-17 at 8, 3/21-24 at 8, 3/25 at 3; $10. **Performing Arts Center,** 199 Chambers St. (618-1900).

TEA—Jess Lowen's play about the battle of the sexes, waged over teacups; with James Valis and Randi Klein; directed by Jerry Campbell. Wed. & Thurs. at 8:30; $5; thru 3/29. **Shandol,** 137 W. 22nd (869-3981).

THROUGH THE LEAVES—Franz Xaver Kroetz's play about a brutal relationship between a woman butcher and the man she loves; directed by JoAnne Akalaitis. Tues.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3; $8-$12; 3/13-5/6. **Interart Theater,** 549 W. 52nd (279-4200).

A TRUE STORY—Gene Ruffini's drama of morality centering on the murder of a Schweitzer-like doctor and his wife in Central America. 3/14-17 at 8. **Annex,** 314 W. 54th (681-3044).

VOWS—Two new one-act plays: *Bottom of the Fourth,* written and directed by David M. Mead, and *Access,* written and directed by Christopher Lamb, both presented by the New York Actors' Ensemble. Fri.-Sat. at 8, Sun. at 7:30; $5; thru 3/25. **Courtyard Playhouse,** 39 Grove (620-7110).

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JACK BEAL/JOAN BROWN—Paintings from the early sixties by both. Thru 3/29. Frumkin, 50 W. 57th (757-6655).

DANIEL BRUSTLEIN—Recent paintings of Paris, Venice, and Provincetown, thru 3/31. Gruenebaum, 38 E. 57th (838-8245).

JOSEPH DIGIORGIO/DIANE MAYO—Oil-pastel drawings of Virginia landscapes/Figurative oil paintings. Thru 3/31. Siegel, 24 W. 57th (586-0605).

JIM DINE—Paintings and cast bronze sculptures, thru 3/17. Pace, 32 E. 57th (421-3292).

ÖYVIND FAHLSTRÖM—"Variables," free-standing and wall pieces with moveable images comprised of words, comic strip characters, and game pieces, 3/15-4/20. Herstand, 24 W. 57th (664-1379).

ALICE FORMAN—Still life paintings with summery themes, thru 3/31. Kornblee, 20 W. 57th (586-1178).

NAN FREEMAN—Abstract paintings and drawings, thru 3/31. Munroe, 56 W. 57th (246-9616).

KAREN GUNDERSON—Large-scale oil paintings of cloud formations, thru 3/28. Fischbach, 29 W. 57th (759-2345).

ALAN GUSSOW/CHARLES BURCHFIELD—"Objects of Power," three dimensional, non-figurative works/Selected works. Thru 3/28. Deutsch, 20 W. 57th (765-4722).

GEORGE HARKINS—Large-scale, double-panel watercolors of woodland interiors and streams, thru 3/31. Tatistcheff, 50 W. 57th (664-0907).

MARYANN HARMAN—Lyrical abstract paintings, loosely based on the artist's native Virginia landscape, thru 3/31. Haber Theodore, 24 W. 57th (541-9393).

CLINTON HILL—Acrylic paintings on fiberglass-covered canvas; works on handmade paper; wood constructions, thru 3/31. Pearl, 38 E. 57th (838-6310).

RICHARD HUNT—Welded steel and bronze sculptures, thru 4/5. Dintenfass, 50 W. 57th (541-2268).

BILL JENSEN—Small, intense abstract paintings, thru 3/31. Washburn, 42 E. 57th (753-0546).

DANIEL LANG—Haunting landscape paintings, thru 3/17. French, 41 W. 57th (308-6440).

PAT LASCH—"Work from Rome," thru 3/31. Markel, 50 W. 57th (581-1909).

LOREN MADSEN—Drawings, maquettes, and an installation, thru 3/31. McKee, 41 E. 57th (688-5951).

ISAMU NOGUCHI—An edition of galvanized steel sculptures, thru 3/31. Protecht, 37 W. 57th (838-7436).

IRVING PETLIN/THEODORE MANOLIDES—Paintings and pastels/Works on paper. Thru 3/31. Marlborough, 40 W. 57th (541-4900).

SERGE POUJON—Recent drawings and watercolors, thru 3/30. Zarre, 41 E. 57th (752-0498).

ARCHIE RAND—Abstraction and figuration in mural-sized paintings, thru 3/28. De Nagy, 29 W. 57th (421-3780).

JUDY RIFKA—Large scale expressionistic paintings with architectural themes, thru 3/24. Alexander, 20 W. 57th (757-3721).

BARBARA SANDLER—Symbolic paintings exploring isolation, loneliness and interaction of individuals, thru 3/29. Segal, 63 E. 57th (486-2297).

DAVID SMALLEY—Kinetic sculptures, thru 3/31. Kraushaar, 724 Fifth (307-5730).

MARK TANSEY—Monochromatic oil paintings about events in art history, thru 3/28. Borgenicht, 724 Fifth (247-2111).

JEFF WAY—"Masks—1974-1984," thru 3/31. Adler, 37 W. 57th (980-9696).

WILLIAM WEGMAN/IZHAR PATKIN—New color polaroids, cibachromes and drawings filled with art historical references, showing this artist's unusual sense of humor/Figurative paintings on window screens, in oil stick. Thru 3/24. Solomon, 724 Fifth (757-7777).

STEVE WOOD—Wooden structures covered with stretched, resin-saturated canvas, creating an interior volume, thru 3/31. Baskerville-Watson, 24 W. 57th (582-0058).

ROBERT S. ZAKANITCH—Large-scale acrylic paintings that incorporate decorative patterns as well as a deliberate breaking-up of those patterns, thru 3/24. Miller, 724 Fifth (246-1625).

Madison Avenue and Vicinity

PIERRE ALECHINSKY—Recent large paintings, thru 3/17. Lefebre, 47 E.77th (744-3384).

SUSAN BARRON—Collages, photographs, prints and books, thru 3/29. Forum Penthouse, 1018 Madison (772-7666).

HARRY BERTOIA—Bronze sculptures, thru 3/31. Staempfli, 47 E. 77th (535-1919).

YVES BRAYER—Paintings of the Mediterranean countryside, thru 4/3. Soufer, 1015 Madison (628-3225).

BRYSON BURROUGHS—Paintings with historical, biblical, and mythological themes, thru 3/17. Hirschl & Adler, 21 E. 70th (535-8810).

JOHN CHAMBERLAIN—New sculpture, thru 3/31. Fourcade, 36 E. 75th (535-3980).

ROBERT COTTINGHAM—Realist urban storefronts and facades in works on paper, thru 3/23. Coe Kerr, 49 E.82nd (628-1340).

DANIEL DALLMAN—Landscape and figure paintings, thru 3/28. Schoelkopf, 825 Madison (879-4683).

ROBERT DE NIRO—Landscape and figurative paintings, 3/13-4/7. Graham Modern, 1014 Madison (535-5767).

ENRICO DONATI—Paintings with "fossil" forms by a former Surrealist, thru 3/24. Gimpel Weitzenhoffer, 1040 Madison (628-1897)

SAM FRANCIS—Paintings and works on paper from the fifties, thru 4/14. Elkon, 1063 Madison (535-3940).

GREGORY GILLESPIE—Recent paintings including figure studies, portraits, landscapes, thru 3/29. Forum, 1018 Madison (772-7666).

PAT KECK—Carved and painted wooden sculpture, thru 3/31. Martina Hamilton, 19 E. 71st (744-8976).

KUNIYOSHI—"Master of the Samurai Print," thru 4/7. Ronin, 605 Madison (688-0188).

MICHAEL LANGENSTEIN—Postcard collages, all 4 x 6 inches, thru 3/31. Davis & Langdale, 746 Madison (861-2811).

FERNAND LEGER—Paintings, gouaches, and watercolors, 1926-1955, thru 3/31. Perls, 1015 Madison (472-3200).

ELLEN LEVY—Paintings which focus on the contrast between the precision of mathematics and the irregularities of nature, thru 3/30. New York Academy of Sciences, 2 E. 63rd (838-0230).

RICHARD LINDNER—Work from the '60s, thru 3/31. Kouros, 831 Madison (879-5454).

GEORGE LONGFISH—Large-scale acrylic paintings with symbols from the artist's native American heritage, thru 3/24. Steinbaum, 903 Madison (734-3373).

SUE MILLER/RICHARD SHEEHAN—Paintings of mysterious rural scenes/Landscape paintings. Thru 3/30. Stone, 48 E. 86th (988-6870).

ERIC PERRY/PETER CARL—Architectural drawings by both. Thru 3/31. Facade, 741 Madison (744-4997).

KENNETH PRICE—Small-scale clay sculptures with raw surfaces and severe geometric facets, painted with metallic pigments, thru 4/4. Willard, 29 E. 72nd (744-2925).

THIJS RINSEMA—Modernist drawings, collages, and collage boxes by this Dutch artist (1877-1947), 3/13-4/28. Prakapas, 19 E. 71st (737-6066).

HARRY ROSEMAN—Cast bronze sculptures and reliefs related to urban and natural environments, thru 3/31. Mathes, 851 Madison (249-3600).

SANDI SLONE—Large scale abstract paintings in intense colors, thru 3/31. Acquavella, 18 E. 79th (734-6300).

HEDDA STERNE—Linear abstract paintings that refer to urban landscapes, thru 3/31. CDS, 13 E. 75th (772-9555).

JOHN STOCKDALE/JULIAN B. HYMAN—Recent paintings/Color photographs. Thru 3/31. Urdang, 23 E. 74th (288-7004).

SoHo

JOHN ALBERS/BOBBIE OLIVER—Painted constructions/Black and white paintings with diverse images. Thru 3/27. Freidus/Ordover, 70 Greene (925-0113).

JACK BARTH—Paintings that take a whimsical view of traditional romantic landscape painting, thru 3/31. Bonnier, 420 W. Broadway (334-8414).

PIET BEKAERT—Romantic landscape paintings, thru 4/10. Vorpal, 465 W. Broadway (777-3939).

ARNOLD BITTLEMAN—Selected drawings, thru 4/11. Milliken, 98 Prince (966-7800).

PETER BÖMMELS—Psychologically complex oil paintings that contain collage elements, such as hair, paper-mache and gold leaf, thru 3/31. Sonnabend, 420 W. Broadway (966-6160).

JOHN BOWMAN—Landscape paintings, thru 3/24. White Columns, 325 Spring (924-4212).

PHYLLIS BRAMSON/FREDERIC AMAT—Figurative paintings/Mixed-media compositions of handmade paper, acrylic pigments, wax and found objects. Thru 4/4. Knowlton, 153 Mercer (431-8808).

VICTOR BURGIN—Black and white photographs with an "Ophelia" theme, thru 3/24. Weber, 142 Greene (966-6115).

ABRAHAM DAVID CHRISTIAN—Surrealistic sculpture and drawings, thru 3/28. Esman, 121 Spring (219-3044).

CATHERINE CORREA/BARBARA SPILLER—Mixed-media abstract paintings influenced by the northern New Mexico landscape/Paintings of men and fish they have caught. 3/13-4/1. Atlantic, 458 W. Broadway (624-4811).

CORA COHEN—New paintings, thru 3/24. Hutchinson, 138 Greene (966-3066).

JOE GOODE/MARSHA BURNS—"Forest Fire Impressions," large, abstract, color field paintings and works on paper/Black and white photographs of figures. Thru 3/31. Cowles, 420 W. Broadway (925-3500).

LORI GOODMAN/TOM RANKIN—Expressionist figurative paintings on plaster/Small sculptures of wood, ivory, and marble. Thru 3/17. Manhattan Art, 81 Greene (219-2007).

HARMONY HAMMOND—Six new sculptures, 3/13-3/31. A.I.R., 63 Crosby (966-0799).

DUNCAN HANNAH—Haunting oil paintings of women in interiors, figures in landscapes, thru 3/31. Semaphore, 462 W. Broadway (228-7990).

WILLY HEEKS/STEVE LINDSAY—Abstract paintings in subdued colors/Expressionistic paintings involved with language. Thru 3/17. Protetch McNeil, 214 Lafayette (226-8957).

BILL JENSEN—Abstract drawings, thru 3/31. Washburn, 113 Greene (966-3157).

ANISH KAPOOR—Biomorphic sculpture with the opulence of Indian sculpture and architecture, thru 3/31. Gladstone, 152 Wooster (505-8690).

DENNIS KARDON—Cut paperworks and oil paintings which link and distort a serial image. thru 3/24. Toll, 146 Greene (431-1788).

MARIO MERZ—Paintings and an igloo installation, thru 3/17. Sperone Westwater, 142 Greene (431-3685).

JOHN MILLER—Paintings with a romantic view of American life, thru 3/17. Metro Pictures, 150 Greene (925-8335).

NANCY PIERSON—Figurative oil paintings that provide an intimate glimpse into quirky, off-guard moments, thru 3/24. Condeso/Lawler, 76 Greene (219-1283).

DAVID ROW—Abstract paintings with sequential structural elements, thru 3/17. 55 Mercer (224-8513).

EDWARD RUSCHA—New paintings by this master of dry humor, thru 3/31. Castelli, 142 Green (431-6279).

JORGE SALAZAR—Paintings that depict an imaginary world, thru 3/31. Germans Van Eck, 420 W. Broadway (219-0717).

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ART

KENNY SCHARF—New paintings, thru 3/24. Shafrazi, 163 Mercer (925-8732).

ALAN SHIELDS—"Cut-Out," thru 3/17. Cooper, 155 Wooster (674-0766).

DAVID STOREY—New paintings and drawings, thru 3/31. Concord, 451 Broome (925-2994).

JIM SULLIVAN—Paintings of urns in front of romantic seascapes, couples dancing in the foreground of even more romantic skies and landscapes, 3/17-4/11. Hoffman, 429 W. Broadway (966-6676).

JILL VINEY—Sculpture and drawings inspired by marine life, 3/13-31. 14 Sculptors, 164 Mercer (966-5790).

Other

FREDERIC AMAT—Mixed-media compositions of acrylic pigment, wax and found objects, thru 4/6. Martin, 213 E. 49th (427-2757).

VARUJAN BOGHOSIAN—Constructions, 3/17-4/28. Cordier & Ekstrom, 417 E. 75th (988-8857).

DAN CHRISTENSEN—Paintings on paper, thru 3/27. Lincoln Center, 140 W.65th (877-1800).

CLAUDIA DE MONTE/DAVID WEST—Paintings and sculpture/Works on paper. Thru 4/1. Gracie Mansion, 337 E. 10th (477-7331).

LAWRENCE EISLER—Figurative oil paintings and gouaches, thru 3/31. Irving, 117 E. 17th (982-3950).

MARIO EMES—Expressionistic abstract paintings, thru 3/17. Austrian Institute, 11 E. 52nd (759-5165).

GILLES JEAN GIUNTINI—Surrealistic sculpture, thru 3/24. Bouckaert, 100 Hudson (925-6239).

MICHAEL GOLDBERG/RICHARDS RUBEN—Paintings since 1970 by both. Thru 4/13. Baruch College, 135 E. 22nd (725-3000).

RICHARD HAMBLETON—Large gestural paintings, thru 4/7. Ala, 32 W. 20th (675-3267).

HARMONY HAMMOND—New paintings drawn from ancient Pueblo cultures, thru 3/31. Ross, 162 W. 56th (307-0400).

MICHAEL HURSON—"Drawings: 1969-1983," retrospective, curated by Henry Geldzahler, thru 3/25. Clocktower, 108 Leonard (233-1096).

SHERRIE LEVINE—Self-portraits after Egon Schiele, thru 4/28. A & M Artworks, 684 Broadway (674-3355).

PHILIP REISMAN—Social realist paintings of New York, 1934-1984, thru 3/29. Ryan, 452 Columbus (799-2304).

JAMES SURLS—Wooden sculptures carved in a dramatic, almost primitive style, by an artist from Texas, thru 4/14. Delahunty, 291 Church (226-2519)/112 Greene.

GROUP SHOWS

57th Street

DONSON—24 W. 57th (245-7007). Paintings and sculpture by Holzman, Long, Plate, Rainone, thru 3/31.

EMMERICH—41 E. 57th (752-0124). Large-scale master paintings and sculpture by Caro, Francis, Frankenthaler, Held, Louis, Noland, Olitski, thru 3/17.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Escher, Foujita, Klinger, Martin, Turner, others, thru 4/28.

HEESY—50 W. 57th (245-1420). New prints by Diebenkorn, Fischl, Ruscha, others, thru 3/31.

OSCARSSON HOOD—41 W. 57th (750-8640). Works on paper by Clark, diDonna, Goodman, Luchs, Maffei, Swift, 3/13-4/7.

SHIPPEE—41 E. 57th (319-2044). "Architectural Landscapes and Pedimentia"—works by Brandt, Calabro, Nulty, Whitlock, thru 3/16.

Madison Avenue and Vicinity

ERICSON—23 E. 74th (737-6155). Paintings and works on paper by Hitch, Stamos, White, Willis, others, thru 3/31.

HELLER—965 Madison (988-7116). Glass sculpture by Dexter and Trinkley, thru 3/31.

IBM GALLERY OF SCIENCE AND ART—590 Madison (407-6100). Architectural drawings of classical Greek sites from the Ecole des Beaux-Arts, thru 3/24.

LABOETIE—9 E. 82nd (535-4865). Kandinsky and the Bauhaus plus lesser known avant-garde artists Joostens, Rohl, thru 3/31.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Avery, de Kooning, Moore, others, thru 3/31.

SPANIERMAN—50 E. 78th (879-7085). 19th-century American seascape and marine paintings by Bradford, Bricher, Thompson, Peterson, others, thru 4/7.

WEINTRAUB—992 Madison (879-1195). Monotypes by Avery, Francis, Mazur, others, 3/15-4/14.

SoHo

CALDWELL—383 W. Broadway (966-6500). Works by gallery artists, including Bowen, Lanyon, Ohlson, Sherry, others, thru 3/31.

CHRISTIAN—90 Prince (431-8601). Inaugural exhibition with works by DiGiorgio, Foster, Kitchell, Thorne, others, thru 3/31.

DRAWING CENTER—137 Greene (982-5266). Works by Buckley, Dahlgren, Daly, others, thru 3/24.

HABER—133 Greene (505-7800). "Framed," artists focusing attention on the frame as well as the image, including works by Semmel, Thea, Tisa, thru 3/31.

HELLER—71 Greene (966-5948). "Seven Artists in Clay," thru 3/31.

K.D.—611 Broadway (420-8011). Inaugural exhibition with works on paper by Deutsch, Phelan, Steir, others, thru 3/31.

LANDFALL PRESS—611 Broadway (420-9616). Prints and trial proofs by Buck, Christo, Dean, Fisher, Green, Piccillo, Steir, thru 3/31.

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Works by Barel, Merrill, Morgado, Roldan, thru 3/31.

22 WOOSTER—22 Wooster (431-6445). Works by Abrams, Harris, Pesce, others, thru 3/25.

Other

ARTISTS SPACE—105 Hudson (226-3970). "Three Artists Select Three Artists"—Johnson, Lemieux, Stahl selected by Howland, Prince, Salle, thru 3/24.

DUBELLE—40 W. 17th (929-6200). "Art for Architecture," with works by Hopkins, Martin, Meadmore, Parker, Smyth, 3/14-4/17.

GARET—204 E. 10th (475-8701). Romantic paintings by Burgess, Connelly, Diamond, Garrett, others, thru 3/31.

GOETHE HOUSE—1014 Fifth Ave. (744-8310). "Kites/Wind-birds," paintings on kites by 33 contemporary German artists, thru 4/28.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Drawings by Berthot, Buchwald, Heeks, Jensen, others, thru 3/28.

P.S. 1—46-01 21st, Long Island City (784-2084). Thurs.-Sun. 12-6. Sculpture and drawings by Grosvenor; "salvaged," an assemblage sculpture exhibition; artists against Central American intervention, others, thru 3/18.

Photography

BERENICE ABBOTT/LEWIS W. HINE—"Aspects of a Changing America," thru 4/7. Armstrong, 50 W. 57th (582-8581).

DAVID BAILEY—Celebrities and style makers of the sixties, thru 4/8. ICP, 1130 Fifth (860-1777).

BAUM—12 W. 37th (695-7200). "Hand Colored Photography," with works by Friedman, Lennard, Michals, others, 3/15-4/13.

BLYTHE BOHNEN/EADWEARD MUYBRIDGE—Figures in motion by both. Thru 4/15. Light, 724 Fifth (582-6552).

JAMES CASABERE—Photographs, photo light boxes, and constructions, thru 4/4. Brown, 100 Greene (219-1060).

GEORGE HEYNINGEN-HUENE—Black and white photographs from the thirties and forties, thru 4/7. Staley-Wise, 177 Prince (777-1590).

MARK KLETT—Lush terrains of Colorado, Idaho, the arid Southwest, thru 3/17. Pace/MacGill, 11 E.57th (759-7999).

MUSSAVI—623 Broadway (505-2297). An international group show, thru 3/24.

JOSEPH NECHVATAL—Photographs of slides of the artist's drawings projected onto people, thru 3/30. Nature Morte, 204 E. 10th (420-9544).

ARNOLD NEWMAN—Abstract photographs, thru 3/31. Wolf, 30 W. 57th (586-8432).

GRAEME OUTERBRIDGE—Abstract color images taken from Bermuda architecture/Photographs by Brown, Sanfedele, Westwood. Thru 4/6. Soho Photo, 15 White (638-2816).

PHOTOCOLLECT—740 West End (222-7381). Tues.-Sat. 1-5. Photographs of places of worship by Adams, Evans, Strand, others, thru 3/31.

DUSTIN PITTMAN—Color photographs that have been in *Life* magazine, thru 3/28. Tower, 45 W. 18th (620-0505).

CHARLES PRATT—Photographs of nature in color and black and white, thru 3/31. Sander, 51 Greene (219-2200).

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MICHAEL SPANO—New York street corners, thru 3/31. Ledel, 168 Mercer (966-7659).

ARTHUR TRESS—"Theater of the Mind," color still lifes, 3/16-4/14. Twining, 33 Bleecker (674-2070).

ELIZABETH ZESCHIN—Portraits and landscapes, thru 3/30. DTW's Gallery, 219 W. 19th (691-6500). Mon.-Fri. 10-6, Sat. 1-6.

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. The Robot Exhibit: History, Fantasy and Reality; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites: Right Through the Roof! The Wethersfield Meteorites; thru 3/31... Silk Roads/China Ships: 400 artifacts illustrating 2,000 years of commerce in goods, technology & art; thru 5/12... Bicycles and Dragons: Highlights China's Past and Present; thru 5/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Tibet, The Sacred Realm: Photographs 1880-1950; thru 5/27.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Karl Gernot Kuehn Photographs; thru 4/1... Malcolm Morley Paintings, 1965-1982; thru 4/15... Curators Choice II "The Textile Arts of the American Southwest," thru 3/31.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. American Enterprise: 19th-Century Patent Models; thru 4/1... Etchings by the Tiepolos; thru 4/22... Netsuke: Japanese Design in Miniature; thru 4/8... Embroidered Samplers; thru 5/27.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Walter Stein 1924-81; 30 works on paper; thru 3/25... Picasso: The Last Years, 1963-1973; thru 5/6.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Indian and Southeast Asian Sculpture; thru 5/30... Peach Blossom Spring; thru 6/3... Yves Saint Laurent: 25 Years of Design; thru 9/2... Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis; thru 4/15... Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; thru 4/15... Charles Burchfield: Selected Works 1917-1967; thru 3/25... Paintings and Manuscripts from Prince Sadruddin Aga Khan; thru 10/14... Symbol and Substance in American Indian Art; thru 5/27... Balthus: A Retrospective; thru 5/13... William Merritt Chase, 1849-1916: Retrospective; thru 6/3.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Renaissance Painting in Manuscripts: Treasures from the British Library; thru 4/29... Byzantine Illustrated Manuscripts; thru 5/6... Chamber Music from Mozart to Webern; thru 4/27.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Francisco Oller: A Realist Impressionist; thru 3/18.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 3/31.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Hitchcock by Hitchcock; thru 4/5... Rod Serling: Dimensions of Imagination; thru 5/3... Women at Work; thru 3/17.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; thru 4/1... To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Manhattan Faces: Photographs of New York Men by John Weitz; thru 4/1... **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Holography Works; thru 6/3.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Peter Bela Mayer, An American Impressionist; thru 4/8.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50... The 159th Annual Exhibition; thru 4/5.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. Art & Ideology; thru 3/18... Iona Kleinhaut; thru 3/18... "The Window" Installation: Body, Mind and Machine by Tom Hatch; thru 3/18.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 4/29... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6... The World of Tiffany: The Neustadt Collect of Tiffany Lamps... Firefighting on Parade 1700-1865; thru 3/15... The Sons of Saint Patrick: The Irish and Irish Organizations in New York City before 1900; thru 4/1... New York and The China Trade; thru 8/26.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Martin Luther and the Popular Imagination; thru 3/30... Francis Frith: The Middle Eastern Photographs, 1856-1860; thru 4/20. Early Banking in New York, 1784-1831; 3/16-5/1. **Lincoln Center,** 111 Amsterdam Ave. The Young Martha Graham: A Birthday Celebration; thru 4/9... **Donnell Library,** 20 W. 53rd St. The Rarest Kind of Best: antique toys and rare children's books; thru May.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Streamline Design: How the Future Was; thru 5/6... Images in Wood; thru 4/1... Annual Juried Exhibition, thru 4/15.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... The Theodore Roszak Bequest; thru 3/18... Reflections of Nature: Flowers in American Art; thru 5/20. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Flowers in Folk Art; 3/15-5/9. **Downtown Branch,** Federal Hall National Memorial, 26 Wall St. (431-1620). Metamanhattan: Urban-design proposals for Manhattan; thru 3/15.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/14 at 10 & 2: Fine English and Continental Silver, Objects of Vertu, and Russian Works of Art. On view from 3/8. 3/15 at 10 & 2: American and European Prints. On view from 3/9. **East,** 219 E. 67th St. (570-4141). 3/13 at 10: 19th-Century Furniture, Rugs, Porcelain, Sculpture, and Works of Art. On view from 3/9. 3/14 at 10 & 2: Antique and Fine Jewelry. On view from 3/10. 3/15 at 2: Continental, English, and American Silver. On view from 3/10.

PHILLIPS—406 E. 79th St. (570-4830). 3/14 at 11: Furniture, Decorations, Paintings, and Prints. On view from 3/10.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 3/13, 14 at 10:15 & 2: 19th-and 20th-Century American and European Prints and Old Master Prints. On view from 3/9. 3/13 at 10:15 & 2: Sotheby's Arcade Auctions. On view from 3/8. 3/15 at 10:15 & 2: Fine Chinese Snuff Bottles. On view from 3/9. 3/16, 17 at 10:15 & 2: Fine Chinese Works of Art, Paintings, and Furniture. On view from 3/9.

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Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, March 12

CZECH PHILHARMONIC ORCHESTRA, Vaclav Neumann conductor; cellist Nathaniel Rosen. Dvorak's *Carnival Overture,* Op. 92; Cello Concerto; Symphony No. 7. Carnegie Hall at 8. $12-$20.

GABRIELI QUARTET—Haydn's Quartet in D, Op. 20, No. 4; Britten's Three Divertimenti; Tchaikovsky's Quartet No. 3 in E-Flat, Op. 30. Metropolitan Museum at 8. $7.

JOEL KROSNICK, cellist, with violist Samuel Rhodes, pianist Gilbert Kalish. Babbitt, Carter, Foote, and premiere of Larry Bell's *Fantasia on an Imaginary Hymn,* other works. Juilliard Theater, 155 W. 65th St. at 8. Free.

MUSIC PROJECT—Works by Haydn, Berkeley, Brahms. Merkin Concert Hall at 8. $7.

JOYCE BALINT, mandolin. With pianist David Bradshaw, guitarist Robert Kinoian. Carnegie Recital Hall at 8. $6.

I AM OF IRELAND—Tenor Frank Patterson, violinist Geraldine O'Grady, poet Galway Kinnell, piper Bill Ochs, Heritage Strings, and Summit Chorale. Alice Tully Hall at 8. Benefit, Fund for Peace and Justice in Ireland at St. Patrick's Cathedral. $10-$25.

OCCASIONAL SINGERS, Gil Robbins conductor. "A Contemporary Salmagundy." Baksa, Bernstein, Kernis, Lidholm, Ragaini, others, with some premieres. St. Joseph's Church, Sixth Ave. and Washington Pl. (316-6514), at 8. $3-$7.

LAURA HAMILTON, violinist/**NANCY REVZEN,** pianist. Mozart, Brahms, Noon, Wieniawski. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

VASSAR COLLEGE CHOIR AND MADRIGAL SINGERS, James Armstrong director. Brahms, Byrd, Scarlatti, Morley, Gabrieli, Powell, Isaak. Broadway Presbyterian Church, at 114th St., at 8. Free.

Tuesday, March 13

CZECH PHILHARMONIC ORCHESTRA, Vaclav Neumann conductor. Smetana's *Ma Vlast.* Carnegie Hall at 8. $12-$20.

NEW YORK PHILHARMONIC, Semyon Bychkov conductor; Alexander Toradze, pianist. Beethoven's *Prometheus* Overture; Liszt's Piano Concerto No. 1; Rachmaninoff's Symphony No. 2. Avery Fisher Hall at 7:30. $6-$25.

CAROL WINCENC, flutist, with Samuel Sanders, piano and harpsichord; guitarist Sharon Ispin, cellist Stephen Kates. Hindemith, Bach, Foss, Tower (N.Y. premiere), Poulenc. 92nd Street Y at 8. $7-$9.50.

EMPIRE BRASS QUINTET—Bach, Albinoni, Mozart, Puccini, Dvorak, Taxin (world premiere), Godowski (world premiere), others. Alice Tully Hall at 8. $6.

ALIOCHA DIMITRIEVICH, Russian gypsy singer, with a group of gypsies from Paris. Songs and dances. Merkin Concert Hall at 8. $15-$20.

ENSEMBLE CHANTERELLE—Music of Machaut, Caserta, Vaillant, Monteverdi, Grandi, Purcell, Matteis, others. Carnegie Recital Hall at 8. $7.

BOWERY ENSEMBLE, Nils Vigeland conductor; soprano Isabelle Ganz, violinist-composer Malcolm Goldstein. Xenakis, Cage, Brown, Goldstein. Cooper Union's Great Hall, Third Ave. and 7th St., at 8. $5.

PRISM—Inaugural concert of this chamber orchestra, Robert Black conductor. Barraque's *Chant après chant* (N.Y. premiere); Brahms's Serenade in A. Symphony Space at 8. $5.

ENRICO MACIAS, in concert. Nederlander Theater, 208 W. 41st St. (921-8000), at 8. $20-$30.

NURIT TILLES AND EDMUND NIEMANN, pianists. "Minimalist" Music for Two Keyboards by Reich, Cage, others. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

MYUNG-HEE CHUNG, pianist. Beethoven, Scriabin. Trinity Church, Broadway at Wall St., at 12:45. Free.

Wednesday, March 14

CZECH PHILHARMONIC ORCHESTRA, Jiri Belohlavek conductor; pianist Jorge Bolet. Janacek's Suite From *The Cunning Little Vixen;* Schumann's Piano Concerto; Suk's Serenade for Strings; Dvorak's Three Slavonic Dances. Carnegie Hall at 8. $12-$20.

MUSIC TODAY—Gerard Schwarz conductor; clarinetist David Shifrin, pianist John Van Buskirk, tenor David Gordon. Works by Varèse, Etler, Tower, Stephen Albert (N.Y. premiere). Merkin Concert Hall at 8. $7.

LOS ANGELES PIANO QUARTET—(N.Y. debut). Beethoven's Quartet in E-flat, Op. 16; Claire Fischer's *Pantone* (N.Y. premiere); Copland's Quartet for Piano and Strings; Brahms's Quartet in A, Op. 26. Alice Tully Hall at 8. $7.50.

MARTINA ARROYO, soprano, with the Hunter Symphony, Clayton Westermann conducting. Works by Brahms, Wagner, Bizet; arias by Wagner, Verdi, Puccini; and songs by Falla. Hunter College Assembly Hall, Park Ave. at 69th St. (570-5736), at 7. $10-$40; benefit for Hunter Playhouse ($125, 772-4085).

KATHERINE MENEFEE PRICE, flutist. Carnegie Recital Hall at 8. $8.

LUCY BARDO, cellist. Music for unaccompanied viola da gamba and Baroque cello, with works by Simpson, Hume, Bach, others. Christ Church, 520 Park Ave. (838-3036) at 60th St., at noon. Free.

BETTY JOHNSON/LUTHER HENDERSON AND TRIO—Midtown Jazz at Midday, St. Peter's Church Living Room, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

JOHN SALMON, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ENRICO MACIAS—See 3/13.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

BROOKLYN COLLEGE CONTEMPORARY CHAMBER ENSEMBLE, Frank Retzel conductor. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6, to benefit scholarship funds.

Thursday, March 15

NEW YORK PHILHARMONIC, Semyon Bychkov conductor; pianist Rudolf Firkusny. Dvorak's Piano Concerto; Rachmaninoff's Symphony No. 2. Avery Fisher Hall at 8. $6-$25.

HOUSTON SYMPHONY ORCHESTRA, Sergiu Comissiona conductor; piainst Andre-Michel Schub. Barber's *Medea's Meditation and Dance of Vengeance;* Beethoven's Piano Concerto No. 2; a Brahms Piano Quartet orchestrated by Schoenberg. Carnegie Hall at 8. $10-$17.50.

RADU LUPU, pianist. Schubert, Schumann. Alice Tully Hall at 8. $13.

ANITA SHEER, flamenco guitarist (N.Y. debut recital)/**LAURIE RANDOLPH,** classical guitarist. "Mano a Mano," solos and duets, traditional music, and works by Ayala, Ponce, Falla, others. 92nd Street Y at 8. $6.50-$8.50.

CONCERTS PLUS—"Concert Masterpieces By Opera's Masters"—arias and other works by Rossini, Donizetti, Puccini, Gounod, performed by singers and instrumentalists. Merkin Concert Hall at 8. $10.

CHARLES TREGER, violinist/**ANDRE WATTS,** pianist. Beethoven Sonatas Nos. 2, 7, 9. Metropolitan Museum at 8. $15.

ROBERT SHANNON, pianist (N.Y. debut recital). Works by Ives, Martirano, Gamer, Crumb. Carnegie Recital Hall at 8. $6.

ENRICO MACIAS—See 3/13.

MARY HASTINGS, trumpet/**JOHN HIRTEN,** organ. Telemann, Martini, Pachelbel, Molter. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

TITO PUENTE, and his Latin Brass. Opening concert of Annual New York Brass Conference for Scholarships. Also with Birch Johnson and Ed Neumeister with the Emanons from Elon. Roosevelt Hotel Ballroom, Madison Ave. and 45th St., at 7:30. Free.

JOSEPHINE LIVOTI, with pianist Bross Townsend, bassist Harvie Swartz, drummer Greg Bandy. Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 8 and 10. $5.

KATHRYN MASTER, flutist/**ED NIEMANN,** pianist. Bach, Biart, Chopin, De Mersemann, Adams, Wolpe. Third Street Music School Settlement, 235 E. 11th St. (777-3240) at 8. Free.

PAUL WINSTON, pianist, with brass and drums. Olympic Towers atrium, Fifth Ave. and 50th St., at 5:30. Free.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor. "Meet the Moderns," a tribute to Duke Ellington, with singers and instrumentalists. Music by Hanlon, Wuorinen, Coleman, McCrary, Silver, Ellington, includes some premieres. BAM at 8. $7.

Friday, March 16

HOUSTON SYMPHONY ORCHESTRA, Sergiu Comissiona conductor; Maurice Andre, trumpet. Cooper's Symphony in Two Movements (N.Y. premiere); Hummel's Trumpet Concerto; Albinoni's Trumpet Concerto; Tchaikovsky's Symphony No. 1, "Winter Dreams." Carnegie Hall at 8. $10-$17.50.

GUARNERI QUARTET—Beethoven program. Metropolitan Museum at 8. Stage seats, $14.

NEW YORK PHILHARMONIC—See 3/15. Today at 2.

BROOKLYN PHILHARMONIC—See 3/15 for program. Today at Cooper Union, Third Ave. and 7th St., at 8. $7.

SUNG-EUN HONG, cellist. Carnegie Recital Hall at 8:30. $6.

TANIA MARIA, singer and pianist from Brazil. Avery Fisher Hall at 8. $13.50, $15.50.

MANHATTAN PHILHARMONIA, Michael Pratt conducting. Brahms's Symphony No. 3; Stravinsky's Suite From *The Firebird* (1919); "Prelude" and "Liebestod" from Wagner's *Tristan und Isolde.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

ORIGINAL INSTRUMENTS, at St. Peter's Church. Maplewood Baroque Ensemble, and music by Telemann, Le Clair, Bach. Lexington Ave. and 54th St. (935-2200), at 8. $5.

BROOK ZERN, flamenco guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $3.

ENRICO MACIAS—See 3/13. $25-$35.

LA COMBINACION PERFECTA—Top salsa and merengue musicians, including Oscar D'Leon, Fernandito Villalona, Hector LaVoe. Madison Square Garden at 8:30. $10-$20.

MARY CAROL COMUNE, pianist. Haydn, Bach, Schumann. Lincoln Center Library at 4. Free.

JUILLIARD ORCHESTRA, Denis Vaughan conductor. Walton, Schubert, Bartók. Alice Tully Hall at 8. Free.

JOHN WEAVER, organist. Trinity Church, Broadway at Wall St., at 12:45. Free.

JEANNE HAGGARD, flutist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

NEW YORK BRASS CONFERENCE—Roosevelt Hotel; call 661-9600 for events open to public.

JOANN FALLETTA, guitarist/**KAY BOWLING,** soprano/**ROBERT ALEMANY,** clarinetist. "Impressions and Expressions," classical program. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing (359-1553), at 8. $4.50.

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Saturday, March 17

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; cellist Janos Starker, soprano Allessandra Marc, bass John Cheek. Starer's Concerto a Quattro (N.Y. premiere); Dohnanyi's *Konzerstücke;* Shostakovich's Symphony No. 14. 92nd Street Y at 8. $11-$15.

NEW YORK PHILHARMONIC—See 3/15.

MAURIZIO POLLINI, pianist. Schumann, Chopin. Carnegie Hall at 8. $8-$17.50.

GEORGE FOCA-RODI, pianist. Alice Tully Hall at 8. $8-$12.

WALL-TO-WALL CHARLES IVES—An all-day celebration, from 11 a.m. to the last number, beginning at 8:45 p.m. Performers such as Jan DeGaetani, Gilbert Kalish, the Lang Trio, Paul Sperry, the Chamber Orchestra of New England, American Composers Orchestra, as well as relatives of the composer in reminiscences. Symphony Space. Free.

STEPHANIE BROWN, pianist. Beethoven, Ravel, Schumann. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2

EUGENE BARBAN, pianist. Grieg, Haydn, Debussy. Carnegie Recital Hall at 2. $7.

JOY SIMPSON, soprano, with pianist Lawrence Skrobacs. Works by Mozart, Wolf, Fauré, Hageman, Fax, Watts, Simpson-Curenton, Dett. Carnegie Recital Hall at 8:30. $8.50.

MURA KIEVMAN, soprano. With pianist Martin Smith, violoncellist Amy Camus, French hornist James Decorsey. Toch, Cooke, Messiaen, Shostakovich. Merkin Concert Hall at 8. $7.50.

ROBERT MANN, violinist/**YEFIM BRONFMAN,** pianist. Mozart Sonatas Nos. 5, 8, 16, 12. Metropolitan Museum at 8. $10.

ENRICO MACIAS—See 3/13. Today at 2, $20-$30; at 8, $25-$35.

PAUL ANSELMO AND FRIENDS—Rock, Latin music, and jazz. Third Street Music School Settlement, 235 E. 11th (777-3240), at 8. $5.

L'ENSEMBLE, with harpist Nancy Allen, soprano Ida Faiella, composer Jon Deak. Handel's Concerto for Harp and Strings; Saint-Saëns's Fantasia for Violin and Harp; Deak's *The Ugly Duckling;* Beethoven's String Trio in G. Center for Inter-American Relations, 680 Park Ave. at 68th St., at 8. $10.

JOHN SALMON, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

WAYNE HORVITZ—New work for strings, organ, piano, featuring Butch Morris, others. Roulette, 228 W. Broadway (219-8242), at 9. $5.

JAMES R. LAWSON, carillonneur. Music for St. Patrick's Day, by Matthew, Whipple, Price, and folksong arrangements. Riverside Church, the Drive, at 120th St., at noon. Free.

RASHIED ALI TRIO—Jazz. Manhattan Healing Arts Center, 386 Broadway (685-4786), at 9 and 11. $8.

JAZZTIME '84—An all-star jazz event, with musicians Steve Khan, Nick Brignola, Lew Soloff, Eddie Gomez, Randy Brecker, Jon Faddis, and others. Beacon, Broadway at 74th St. (874-1717), at 8. $12.

JOHN KAMITSUKA, pianist. Music of Beethoven, Chopin, Brahms. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St., at 1:30. Free.

NEW YORK BRASS CONFERENCE—See 3/16. Events include a tribute to Urbie Green, at 8.

THE CHIEFTAINS—Music for St. Patrick's Day, what else? Brooklyn College Center at 8. $10-$15.

BEAUX ARTS TRIO—Haydn, Shostakovich, Beethoven. BAM at 8:30. $7.

Sunday, March 18

FRANK SINATRA, MONTSERRAT CABALLE, LUCIANO PAVAROTTI, DIANA ROSS—Benefit. Radio City Music Hall, Sixth Ave. at 50th St., at 8:15 (757-3100). $100 and up.

TOKYO STRING QUARTET, with cellist Leonard Rose. Beethoven, Shostakovich, Schubert. Alice Tully Hall at 3. $13.

PINCHAS ZUKERMAN, violinist/**MARC NEIKRUG,** pianist. Bach, Franck, Neikrug, Tchaikovsky, Saint-Saëns, Falla. Carnegie Hall at 3. $10-$17.50.

ALEXIS WEISSENBERG, pianist. Chopin program. Carnegie Hall at 8. $8-$15.

Y CHAMBER SYMPHONY—See 3/17. At 3.

DAVID BURGE, pianist. Silsbee, Morris, Fisher, Crumb, Miyoshi. Alice Tully Hall at 8. $7.

JOSE JOSE—Avery Fisher Hall at 4 and 7:30. $20-$25.

ILYA SPERANZA, soprano/**JULIA DAVIDSON,** mezzo-soprano, others. Music of Monteverdi, Rossini, others. Merkin Concert Hall at 4. $6.

NATIONAL ORCHESTRA OF NEW YORK CHAMBER ORCHESTRA—Jaime Laredo, conductor and violinist. Works by Mozart, Dittersdorf, Vanhall Carnegie Recital Hall at 2. $8.50.

MUIR STRING QUARTET—Mendelssohn, Beethoven. New School, 66 W. 12th St. (741-5689), at 2. $4.50.

AMIRA ACRE, pianist. Works by Beethoven, Schubert, Liszt, Ravel. Carnegie Recital Hall at 5:15. $6.

DIANA TOSCANO, soprano, with instrumentalists. Mozart, Handel, Fauré, Weill, others. Carnegie Recital Hall at 8:30. $9.

HEINZ HOLLIGER, oboist; the American Quartet. Schubert, Mozart. Metropolitan Museum at 8. $9.

SUSAN BELLING, soprano. With pianists Rudolph Palmer and Larry Meyers. An afternoon of Jewish music. Ann Goodman Recital Hall, 129 W. 67th (362-8060), at 5. $6 donation.

ENRICO MACIAS—See 3/13. Today at 3. $25-$35.

NEW AMSTERDAM SINGERS, Clara Longstreth, conductor. "The Many Voices of America," with works by Billings, Ives, Joplin, Loos, Thompson, Schuman, Fissinger (N.Y. premiere), Fennimore (N.Y. premiere). Merkin Concert Hall at 8. $8.

LISA JOY SITJAR, pianist. Works by Bach, Beethoven, Schumann. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672), at 3. Free.

BRONYA SAKINA, singer/**LEON SCHWARTZ,** violinist. Yiddish folk music and song. Ethnic Folk Arts Center, 179 Varick St. (675-3741), at 3. $5.50.

VASANT RAI, sarod/**PARAMJYOTI,** tabla. North Indian Classical Music. Metropolitan Museum Uris Center, at 2:30. $6.

NEW YORK BRASS CONFERENCE—See 3/16. Today's events include a salute to Maynard Ferguson, at 5.

CZECH PHILHARMONIC, Vaclav Neumann conductor. Smetana's *The Moldau;* Prokofiev's Piano Concerto No. 3 (soloist, Ivan Klansky); Dvorak's Symphony No. 8. Brooklyn College Center at 8. $10-$20.

BEAUX ARTS TRIO—At 2. See 3/17.

MICHAEL NEWMAN AND LAURA OLTMAN, guitarists. Duo-guitar works. Bargemusic, Fulton Ferry Landing, Brooklyn (624-4061), at 1. $7.

KLEZMER CONSERVATORY BAND, with traditional music. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080), at 3. $8-$12.

MOZARTEAN PLAYERS—Wave Hill, Armor Hall, 252nd St. and Independence Ave. (549-2055), at 3. $7.

CONCERTS IN CHURCHES AND TEMPLES—American harp society, with guest Barbara Allen. Ascension, 12 W. 11th St., at 2. $5... Phoenix, a new early-music group: "Hark! The Ech'ing Air, Music From England" by Dowland and Purcell, Hume, Handel, Byrd, others. Madison Avenue Presbyterian, at 73rd St., at 4. $5... New Amsterdam Chamber Ensemble: Roussel, Ravel, Bach. Good Shepherd, 236 E. 31st St., at 4. $2.50... William Hicks, pianist. Church of the Good Shepherd, 7420 Fourth Ave., Brooklyn, at 4... Bach Cantata Sundays, members of St. Luke's Chamber Ensemble, Fred Sherry conductor. Cantatas Nos. 95, 140; also music by Purcell. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights, at 4. $10... St. Bartholomew choir, with organ, harp, timpani, soprano Brenda Harris, baritone Paul Rowe, organist Daniel Beckwith, James Litton conductor: Brahms's *German Requiem.* St. Bartholomew's, Park Ave. at 51st St., at 4. $3... Purimusical: Cantors in concert, with Helene Reps, Lawrence Avery, Kerry Ben David. Temple Isaiah, 75-24 Grand Central Pkwy., Forest Hills, Queens, at 3. $8.

Opera

Metropolitan Opera

TO APRIL 21—$12-$75. Mon., 3/12, at 8: *Mozart's Die Entführung aus dem Serail,* Rudel conducting; with Malfitano, Blegen, Francisco Araiza (debut), Creech, Artur Korn (debut), Castel. 3/13 at 8: Zandonai's *Francesca da Rimini,* Levine conducting; with Scotto, Domingo, MacNeil, Fredricks, Lorange, Lewis. 3/14 at 8: Strauss's *Arabella,* Janowski conducting; with Griffel, Battle, Dunn, Rendall, Nentwig, Mazura, Bradley. 3/15 at 8: Verdi's *La Forza del Destino,* Levine conducting; with Price, Jones, Giacomini, Nucci, Fissore, Giaiotti. 3/16 at 8: *Die Entführung aus dem Serail;* same as 3/12. 3/17 at 2: *Arabella;* same as 3/14 (broadcast, WQXR). 3/17 at 8: *Francesca da Rimini;* same as 3/13.

Other

CURLEW RIVER, by Benjamin Britten. Chamber Opera Theatre of New York, with Andrea Velis, Randolph Messing, others; John Evans musical director. Madison Avenue Presbyterian Church, at 73rd St. (570-1888). 3/14, 21, 22, 27, 29, 30 at 8. $12-$17.50.

CAVALLERIA RUSTICANA, by Mascagni/**I PAGLIACCI,** by Leoncavallo. Amato Opera, 319 Bowery (228-8200). 3/17 at 7:30; 3/18 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 3/14-4/1: Romberg's *The Desert Song.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

LA TRAVIATA, by Verdi. Goldovsky Opera Theater. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833). 3/18 at 3. $8-$12.

SCOVASSO OPERA CO. CONCERT—Highlights from Carmen, Lucia di Lammermoor, Aida, Tales of Hoffmann, others, with orchestra, United Methodist Church of Sheepshead Bay, 3087 Ocean Ave. at Voorhies, Brooklyn (339-0073). 3/17 at 8, $5.

IL TABARRO/GIANNI SCHICCHI, by Puccini. Richmond Theatre Collection, at Faith United Methodist Church, Castleton and Heberton Aves., Port Richmond, S.I. (727-0467). 3/16, 17, 23, 24, 30, 31, at 8. $6.

DRACULA, "musical drama" by Ron Weidberg and Irwin D. Nier, in English, by American Israeli Opera Co. Greenwich House, 27 Barrow St. (372-0380). 3/16, 17, 24 at 8; 3/18, 25 at 7. $8.50-$15.

Dance

Martha Graham Dance Company At the New York State Theater

TO 3/18—$3-$30. 3/13 at 8 (gala): *Cave of the Heart, Primitive Mysteries, Phaedra's Dream, Acts of Light.* 3/14 at 8: *Clytemnestra.* 3/15 at 8: *Seraphic Dialogue, Deaths and Entrances, Phaedra's Dream, Diversion of Angels.* 3/16 at 8: *Diversion of Angels, Errand Into the Maze, Phaedra's Dream, Acts of Light.* 3/17 at 2: *Cave of the Heart, Phaedra's Dream, The Rite of Spring.* 3/17 at 8: *Embattled Garden, Primitive Mysteries, Phaedra's Dream, Acts of Light.* 3/18 at 2: *Embattled Garden, Primitive Mysteries, Cave of the Heart, Diversion of Angels.* 3/18 at 7: *Seraphic Dialogue, The Rite of Spring, Acts of Light.*

Merce Cunningham Dance Company At City Center

TO 3/18—$12-$30. 3/13 at 8: *Torse, Quartet, Locale.* 3/14 at 8: *Torse, Pictures, Channels/Inserts.* 3/15 at 8: *Coast Zone, Inlets 2, Roadrunners.* 3/16 at 8: *Coast Zone, Quartet, Locale.* 3/17 at 2: *Trails, Quartet, Locale.* 3/17 at 8: *Inlets 2, Pictures, Channels/Inserts. 3/18 at 2: Coast Zone, Pictures, Roadrunners.*

Other

KEEGAN AND LLOYD AT LAST, "an evening of Personal Myth and Magic." To 3/25, at the Ohio Theater, 59 Greene St. (924-0077). Mon., Thurs., Fri., Sat., at 8; Sun. at 3 and 7. $6.

BROOKLYN DANCE THEATER—Program includes two premieres. Brooklyn College, Gershwin Theater. 3/16, 17, 23, 24 at 8; 3/18, 25 at 2. $4.

AMERICAN BALLET THEATRE II, featuring N.Y. premiere of McFall's *Fragments.* Queens College Colden Center, Kissena Blvd., Flushing (793-8080). 3/17 at 8:30. $8-$10.

DEPARTMENT OF PUBLIC DANCE WORKS—Jonathan Apples' *The Room of the Painting in the Gallery of Borofsky.* Merce Cunningham Studio, 463 West St. (226-2000). 3/16, 17 at 9. $6.

DEBRA LOEWEN—"Not Completely Unforeseen," new music and dance. Roulette, 228 W. Broadway, (431-8442). 3/16 at 9. $5.

CHARLES MOULTON DANCE COMPANY—"Variety Show," with music by A. Leroy. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 3/14-17 at 8; 3/18 at 3. $7.

RICHARD STEINBERG—*Heroes,* an evening of his choreography. Washington Square Church, 131 W. 4th St. (777-2528). 3/16, 17, 18, at 8:30. $5.

NEW FACES—Choreographic showcase. Work of Debra Weiss, Lucy Rumack, David Popalisky, Paul Hunter, Ann Roberts. Emanu-El Midtown Y, 344 E. 14th St. (674-7200). 3/17, 18 at 8. $6.

RACHEL HARMS DANCE COMPANY, with Miriam Ellner. Marymount Manhattan Theater, 3/15-17 at 8. $6-$8.

PILAR RIOJA—Flamenco dancer from Mexico. Three programs in repertory. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850). To 4/8, Tues.-Sat. at 8, Sun. at 3. $15-$20.

RIVERSIDE DANCE FESTIVAL—3/14, 16 at 8, 3/18 at 2: Keith Lee Ballet of Contemporary Arts; three world premieres... 3/15, 17, 18 at 8: Choreo Showcase III—Ernesta Corvino's The Dance Circle, Richard Haisma, Julie Milani, Ellen Pundyk. Riverside Church, the Drive at 120th St. (864-2929). $6.

JUILLIARD DANCE ENSEMBLE—New and repertory work. Juilliard Theater, 155 W. 65th St., 3/16 at 8; 3/18 at 3. $5, $7.

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OTHER EVENTS

Happenings

ST. PATRICK'S DAY PARADE—The big one is 3/17, of course, starting about noon from the 40s side streets off Fifth Ave., and wending its way up Fifth to 86th St., then east to Third Ave. You're on your own, from there on.

PURIM IS THE OTHER HOLIDAY OF NOTE this week, and some special observances are afoot—see also the 92nd Street Y listing under "Tours" below. Queen Esther's Block Party is for everybody, 3/18, 12:30-5:30 at NYU's Loeb Student Center, La Guardia Pl. and W. 4th St. (420-1150). Music, costumed parades, juggling, poets' corner, artisans with stalls and crafted wares, traditional arts in demonstrations, folk dancing, and of course foods from the old countries. $4, children under 12, $1; seniors, students $3. . . Mime, music, prayer, sign, storytelling, in a program for the hearing and the hearing-impaired, also celebrate Purim. Simon Tov, a duo, will perform. At JASA, 40 W. 68th St. (724-3200), 3/18, at 2. $1. . . A family celebration, at the Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn, includes a workshop at 11 a.m., along with games, a costume contest, a Disney film, song, and dance. 3/18, to 5 p.m. $3.

SPECIAL-INTEREST EVENTS include a forum and reception at which Gloria Steinem and Dorothy Height will appear, under the title "Can Women Meet the Challenge of the Gender Gap?" 3/18 at 2, Brooklyn Society for Ethical Culture, 53 Prospect Park West (499-1058). $35 donation to Brooklyn Women's Campaign Fund. . A big brass festival is afoot this week, headquartered at the Roosevelt Hotel beginning 3/15. There'll be lots of free concerts and exhibits and master classes all day thru the 18th (see also Concert listings, page 96), and if you're an aficionado, you should drop in to listen a while. . . "Trade Up to the Latest" is the theme of the big stereo show, at the Island Inn, Westbury, L.I., 3/17, 10-9, and 3/18, noon-5. Admission is $3, and for this you get to prowl around lots of new equipment, ask questions, and do some listening, too. . . Nostalgia reigns at two shows: a Records Flea Market, with LPs, 45s, 78s galore, 3/17, 11-4, at EventCenter, 203 W. 25th St. Prices start at $1, and admission's free. . . Baseball and hockey addicts should dash up to Westchester County Center, White Plains, for the Sports and Baseball Card Collectible Show and Sale, 3/17, 18, 10-6. $3; lots of players will be on hand—Phil Esposito, for instance, Sun. 11-1:30.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

ARTS AND LETTERS—Six gallery owners who specialize in 20th-century decorative arts will be guests of the Art Deco Society, 3/13 at 6:30. A panel discussion will also include each expert's choice of five examples of modern design, as shown on slides. National Arts Club, 15 Gramercy Park S.; $5. . . 3/16, 23, and 30, the Salmagundi Club, 47 Fifth Ave. (12th-13th Sts.), hosts auctions of work by artist members. And the art can be seen daily 1-5. 3/14 at 8:30, also at the club, John Elliot will stage a demonstration of oil pastel. All these are free. . . The Fountain Square Fools, a drama-mime-music-dance troupe, will offer a little bit of each, in a liturgical performance in St. Bartholomew's Church, Park Ave. at 51st St. 3/18 at 8; $8. . . Novelist Parke Godwin (*The Fire When It Comes*) reads from his new *Beloved Exile*, in the Lincoln Center Library, 111 Amsterdam Ave., 3/12, 13 at 4. The Open Book, a readers theater ensemble, will stage an adaptation of one of Mr. Godwin's novellas. Admission is free.

SOUTH STREET VENTURE, an hour-long, multi-screen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour: Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

Tours

EARLY NEW YORK JEWRY—"Where It All Began." A New York Walk-About (582-8083 weekdays, 914-834-5388 eves., weekends). 3/18, meet at 2, NW corner of Broadway and Battery Place. $5.

SOUTH STREET SEAPORT MUSEUM—Daily tours of ships and the area's streets; 50 minutes; $5. Call for schedule (669-9400). More tours scheduled for spring.

SOHO—A tour of art galleries, with Adventure on a Shoestring (265-2663). 3/17 at 1, meet NW corner of Broadway and Prince St. $5.

CHELSEA ARTISTS' STUDIOS—A walk with the Floating Gallery (254-3690). 3/17 at 1. Phone for meeting place. $5.

TOURS WITH THE 92ND STREET Y—Advance registration required (427-6000, ext. 179). 3/14, 1-4: Walking Gourmet, a trek in Chinatown and Little Italy. $7, with limited noshing. . . 3/18, 2 to late evening: a Purim happening in Crown Heights, including visits to homes and synagogues, reading of the *Megillah*, and a traditional meal. $20.

MOUNT MORRIS AREA—Photographic walk with Harlem, Your Way! tours. You'll photograph St. Martin's Church, brownstones, other churches, and the Watch Tower. 3/18 at 1:30, meet at La Famille Restaurant, 2017 Fifth Ave. near 125th St. $25, and reservations are required (866-6997).

MANHATTAN'S WEST COAST—With the Shorewalkers of New York (663-2167), along the Hudson, with its changing views. 3/18, meet at 9:30 a.m., foot of the escalators, in the S.I. Ferry Bldg., at the lower tip of Manhattan. $3 suggested.

NBC STUDIOS—These popular tours are back—a 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

SELECT BUS TOUR OF THE MAINLAND—The Bronx County Historical Society, with a three-hour view of the sights and sounds of the Bronx, 3/18. Phone 881-8900 for details.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat. . . Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

URBAN PARK RANGERS—Tours and workshops; free unless noted. Bronx: 3/18 at 7 p.m., meet on main staircase adjacent to the mall along Orchard Beach, for a telescopic look at the skies (548-7880). 3/18 at 1, meet at Crotona Boathouse, off Crotona Park East, between Charlotte St. and Suburban Place (589-0096), for an orienteering workshop. . . Brooklyn (856-4210): 3/17 at 1, meet at Prospect Park Zoo seal pool, for a look at the Zoo, its past, present, future. 3/18 at 1, meet at Grand Army Plaza Arch, for "Myths of March". . . Manhattan (397-3091): 3/18 at 2, meet at the Belvedere Castle, 79th St. south of the Great Lawn, Central Park, to look for spring.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 3/18, 11-3, Central Park, west side. $15. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland walk, every Sun. at 1. $1. 3/17 at 10, a walk in Cunningham Park, looking for signs of spring. Meet in first parking lot of the Park. $1. . . Wave Hill, 249th St. and Independence Ave., Bronx. A greenhouse and garden walk, every Sun. at 2:15. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 3/17, noon-4, Central Park. 3/18, noon-4, Alley Pond Woods, Queens. $20; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 3/17, meet at 9 a.m., 76th St. and Fifth Ave. for a bird-walk in Central Park, lunch at boathouse (extra). $1.

Sports

GYMNASTICS—McDonald's American Cup International Championships. A group of Olympic-team hopefuls, including Mary Lou Retton and Peter Vidmar, will be among 50-some athletes competing, including those from a dozen countries. 3/17 at noon, 3/18 at 2. Madison Square Garden (564-4400). $8-$14.

HOCKEY—**N.Y. Rangers**, Madison Square Garden (563-8036), $7-$18. 3/14 at 7:30, vs. Philadelphia. 3/20 at 7:30, vs. Boston. . . **Islanders**, at Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. 3/17 at 7:05, vs. Washington. 3/20 at 8:05, vs. New Jersey.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 3/13 at 7:35, vs. Phoenix. 3/15 at 8, vs. Cleveland, 3/17 at 7:35, vs. Kansas City.

INDOOR SOCCER—**New York Arrows**, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 3/16 at 8:05, vs. Baltimore. 3/18 at 5:05, vs. Phoenix. $12.

BOXING—All-star bouts. Madison Square Garden, Felt Forum (564-4400). 3/12 at 7:30. $10, $15.

Children

MUSICAL PICTURES—Little Orchestra Society Happy Concert for Young People, Dino Anagnost conductor; illustrator Lisl Weil. Mussorgsky's *Pictures at an Exhibition;* works by Mendelssohn, Grieg. Avery Fisher Hall, 3/17 at 11 and 1. $6-$12.50.

REYNALDO ALEJANDRO AND COMPANY, dance. Also demonstrations, exhibits, and a culinary taste of the Philippines. Asia Society, Park Ave. at 70th St. (288-6400), 3/17 at 2:30. $5; adults $7.

MORE AESOP'S FABLES, by Rainbow Puppet Works. Jack and Jill School, St. George's Church, 209 E. 16th St. (475-0855). 3/17 at 2. $2.

DON OLIVER, baritone/**MICHAEL SKLOFF**, pianist—the Good-Time Duo. Spirituals, work songs, field hollers, other music of African Americans. Also audience participation. American Museum of Natural History, C.P.W. at 79th St. (873-1300), 3/18 at 1 and 3. Free with museum admission.

STORY HOUR IN FRENCH.—For 3-6-year-olds. French Institute/Alliance Francaise, 22 E. 60th St. (355-6100). 3/16 at 4. $1.

THE WIND IN THE WILLOWS—A musical version, by the Producers Association. Brooklyn College Whitman Theater (462-3525). 3/18 at 1. $4.

THE CATS—Puppet-Folk Theatre Co. with a musical shadow play. 53 Hudson St., 3 blocks north of Chambers (249-4325). Sat. and Sun. thru March, at 3. $2.50; adults $4.

ACTING BY CHILDREN—Workshops for the next production; open sessions for an audience. Sat. at noon, Lincoln Square Neighborhood Center, 250 W. 65th St. (832-6635). Free.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 3/17 at 11, 1, and 3: "The Leprechaun of Donegal," with puppeteer Paul Vincent-Davis. $2.50.

DANDELION—The Paper Bag Players in a play with music, "a child's guide to evolution." There's a prehistoric playground in the lobby. Symphony Space, Broadway at 95th St. (864-5400). Sat. and Sun. thru 4/1 (except 3/17, 18), at 2. $8.

THE REMARKABLE MR. PUSS-IN-BOOTS, with the hand-carved marionettes of Puppetworks. Sun. at 1, thru March. Old First Church, 729 Carroll St., Brooklyn (638-5725). $3.50.

SOMETHING'S FISHY—Nature session for preschoolers. Games, songs, treats, to learn about water. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 3/16, 21, 24, 29 at 1. $3 (pre-paid registration); 4-6 only.

TOUCH THE AIR, "a madcap musical." Tom Singer and Susi Sugar, with characters like Scarlet McCaw and Rainbow, who are tropical birds. P.S. 146, 421 E. 106th St. (877-7356 or 724-0677). 3/13, 15, 20, 21 at 10:30 a.m.; 3/14, 16 at 10:30 and 1:15. $2.50.

ANDROCLES AND THE LION—Musical, with audience participation, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). 3/17 at 1 and 3:30. $3, adults $4.

HANSEL AND GRETEL—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50

TALES OF CHELM—Riddling jokes, comedy, songs in the land of Chelm. New York Theatre Ensemble, 62 E. 4th St. (697-2549). Sun. at 2 thru 3/25. $4.

ONCE UPON A. . .SUNDAY—Storytelling for ages 5 and up. 92nd Street Y on Lexington Ave. (427-6000,

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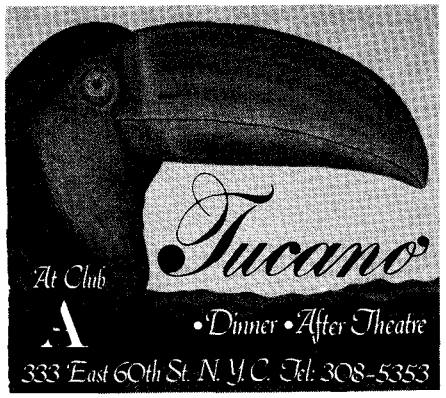

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OTHER EVENTS

ext. 137). 3/18 at 11 a.m., Marilyn Hirsh, with "My Family and Yours," in story and picture. $3.50.

TALES OF PUFF THE MAGIC DRAGON—*Papageno Puppet Theater in a musical version for* rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at 2:30 and 3:30, Sun. at 1 and 2. $2.50.

LITTLE PEOPLE'S THEATRE COMPANY—"Humpty Dumpty Falls in Love," Sat. and Sun. at 1:30, and "Three Little Pigs," Sat. and Sun. at 3, thru 4/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

SUZANNE'S FOREST FANTASY, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 4/15; also Mon., 4/16. $2.50. Reservations a must.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 3/18 at 1, "Cinderella"; at 2:30, "Pinocchio." $3.50.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). 3/18, the subject is hospitals, in Kristin De Bear's stories and talk sessions.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): 3/19 at 6: "The Jungle Book," 1942 film with Sabu. Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 3/15 at 4, short films, ages 3-8. . . Washington Heights branch, 1000 St. Nicholas Ave. 3/14 at 11, films for pre-schoolers; at 3:30, for older children. . . Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish. . . 328 E. 67th St. branch: 3/15 at 10 a.m., play games with Teddy Bear. . . 203 W. 115th St.: 3/19 at 3:30, film "The Black Stallion."

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 3/17 at 1, "The Greening of Central Park," a springy walk from the Castle to the Ramble. Free, but must pre-register (772-0210). 3/18 at 2 and 3, banjoist Shirley Keller sings "Animal Songs to Tickle Your Funny Bone." Free.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy. Sat. and Sun. at 1, 2:30, 4. $4 (reservations a must; all adults must be with a child).

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, two-drink minimum. . . **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

ANDERSEN'S FAIRY TALES—Musical versions of 3 stories. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. thru 4/1 at 1 and 3:30. $3.50. Reservations a must.

G.A.M.E.—*Manhattan Laboratory Museum,* 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Sat. at 4, animal feeding. Exhibit: thru 3/30, "Structures: Five Perspectives". . . 3/17, 18, the theme is Irish. 3/17 at 12:30, the Mimestrals in a mime workshop on elves and puppets. At 2, magician George Koury. At 3, parent-child art workshops. 3/18 at 2, workshop on Irish art and jewelry. Free with adm.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Also "theme" programs Sat. and Sun., with talks, workshops, films, etc. 3/17, 18, Interior Spaces.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 3/17 at 1:30, "Irish jigs and scones," a tribute to Irish traditions. 3/18 at 1:30, Alice Eve Cohen interprets poetry by children. Free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning activities. Special exhibit: Discover Dolls, Reflections of Ourselves. 3/18 at 1:30 and 3, storyteller Jehan Clements. Free.

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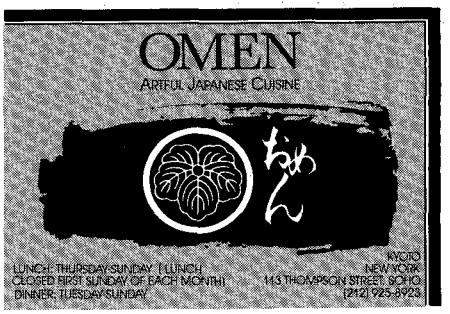
LUNCH: THURSDAY-SUNDAY LUNCH CLOSED FIRST SUNDAY OF EACH MONTH DINNER: TUESDAY-SUNDAY
NYOTO NEW YORK 143 THOMPSON STREET, SOHO (212) 925-8923

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Tiberio Nascimento. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Mario Toledo. Fri., Kenia. Sat., Clarice Taylor. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/14-17, Clifford Jordan Quartet. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 3/12, Charli Persip's Superband. 3/13-18, Jean Carn. 3/19, Brenda Buffalino with Amy Duncan Trio. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 3/15, Dr Demento with guest "Weird" Al Yankovic and his band. 3/16, 17, The Roches. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 3/12-17, Ronnie Mathews and Ray Drummond. 3/19-24, Richie Beirach. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 3/14, 21, Pamela Blake. 3/15, Micare and Nunn. 3/16, 17, Judy Gibson. 3/18, Prince Eugene Ruffolo. 3/20, Chris Bishop with Peter Valentine. 3/22, Gary Brown. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz singer Carrie Smith Tues.-Sun. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 3/17, Wicky Sears. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 3/12, 19, The Ed Polcer Quintet. 3/13, 20, Red Balaban and his Other Cats. 3/14-17, 21-24, Balaban and Cats. 3/18, Joel Helleny Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/13-18, Freda Payne with Bobby Enriques Trio. 3/20-25, Ramsey Lewis Trio. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 3/12, Sonny Ochs. 3/13, Susan Schneider; David Cale. 3/15, Eclectricity. 3/16, 17, Touchstone. 3/18, Jane Brucker. 3/19, Tom Goodkind. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 3/12, Marc Abrams and Albert Dailey. 3/13-17, Patricia Barber and Michael Arnopol. 3/18, 19, Betty Shirley with Michael Grossman. 3/20-22, Kirk Lightsey and Cecil Mcbee. **Upstairs:** Wed. at 9, Thurs. and Fri. at 10, *Strange Behavior,* starring Jack Gilpin and Ilene Kristen. *Ball,* an original comedy by John Jiler, Thurs.-Sat. at 8. The High Heeled Women every Sat. at 9. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Alicia Sherman and the Matt McErlean Trio. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 3/13-17, pianist Cedar Walton with Ron Carter on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 3/12, Mister Spats. 3/13, 14, Mitch Frohman with George Coleman. 3/15-17, Jay Hoggard. 3/18, Jam Session. 3/19, Toshiko Akiyoshi; Lew Tabackin Big Band. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 3/13-31, singer Dolly Dawn with Doc Cheatham, Eddie Barefield, Marty Napoleon, Jack Lesberg and Johnny Blowers, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

SAVOY—141 W. 44th St., 765-2600. 3/14, director/author/composer/star Tony Powers in concert with his Orchestra New York. Shows at 8 & 11. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 3/13, Rory Stuart Quartet with Armen Donelian, Calvin Hill and Newman Baker. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 3/14, Private Parts. 3/15, Nathan O and the Professionals. 3/16, Michael Berger; Alomics; The Fast. 3/17, Action Faction; Dori Hartley; No Vacancy. 3/18, Don Yowell; 3/19, "Teddy and the Social Worker." 3/21, Richie Point Blank. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 3/12, Charles Tyler Sextet. 3/13-17, Johnny Coles; Frank Wess Quintet. 3/18, 19, Frank Lowe Quintet. 3/20-24, John Hicks. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 3/13-17, Gail Wynters sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 3/20-24, Priscilla Baskerville. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 3/12, Don Cherry. 3/13, Anthony Kane Blues Band. 3/14, Elliot Murphy. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 3/12, Machito and his 16-piece Afro-Cuban Orchestra with Daniel Ponce and Dave Valentin. 3/19, Oscar D'Leon with Grupo Fascinancion and Michael Urbaniak. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 3/13-18, Michel Petrucciani Trio. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 3/12, 13, 19, 20, Ram Ramirez. 3/14-17, Django's Music. 3/18, Dick Katz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 3/12, 19, pianists Jim Roberts and Joe Albany. 3/13-17, pianist Larry Willis with Rufus Reid on bass. 3/18, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 3/16, 17, Six Gun; Blackwater. 3/18, Max Creek; Buddy Cage and Bad Dog. 3/20, Nicksilver. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 3/13-18, comedian Jay Leno. Shows Tues.-Thurs. & Sun. at 8:30, Fri. & Sat. at 9 & 11:30. 3/20-25, comedian Garry Shandling. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 3/12-15, 19-22, comedian Danny Curtis. 3/16, 17, 23, 24, comedians Bob Nelson and Richie Gold. Mon.-Thurs. 9 & 11:15, Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Joe Devlin with comedian Terry Day. Thurs., magician Imam with Terry Day. Fri., magician Slydini with comedian Barry Steiger. Sat., Imam with Barry Steiger. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/31, Jonah Jones and his quartet alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 3/13, Dom Um Romae and Christ Doran. 3/14, Fort Apache with Jerry Gonzalez. 3/15, African Connection "Juju Music." 3/16, 17, Loremil Machado and Sarava Bahia Band. 3/18, Mario Toledo and Choros from Brazil. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** John Wallowitch and Bertram Ross, Tues.-Sat. at 9... Blossom Dearie sings Wed.-Sat. at 6:30. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring

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gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar.3/12-17, jazz singer Jane Harvey, Mon.-Thurs. at 8:30, Fri. & Sat. at 8. 3/16, 17 at 10, singer Maureen McGovern. 3/15-17 at midnight, singer Debbie Shapiro (moonlighting from Zorba). AE, MC, V.

GOODTIMES—3rd Ave. at 31st. 686-4250. Cabaret, Joey Faye ringmasters a lively romp, Wed.-Sat. at 8:30. Mon.-Tues., "Open Mike" showcase. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 3/13, soprano Sarah Rice and tenor Gary Harger perform *From Puccini to Pops.* 3/15-18, singer-songwriter Ronee Blakley. 3/20, tenor Paul Spencer Adkins and baritone John Cimino. AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Fri. & Sat. at 8 & 10:30. Every Thurs. at 11:15, comedy/musical revue *Not So New Faces of '84.* AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Patrick Quinn, Doug Voet and Barbara Walsh, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 3/12, singer Ruth Waters. 3/13, Darren McGregor. 3/14-17, 21-24 at 8, *Hotsie Totsie,* musical produced by Suezette Hilary starring Cindy Roesel, Dana Davis, Steve Watkins, John Burke & Tina Cernero. AE, MC, V.

PAPER MOON—82 W. Third St., 477-0622. **Cabaret:** Wed. at 7, *Old Friends,* a musical revue by veteran theater people, followed by singer Laura Theodore at 10:30... Every Thurs. at 7, *The Early Show,* musical... *Stars of the Moon,* the singing waiter and waitress show, Thurs. at 11, Fri. & Sat. at 7:45 & 11. No Credit Cards.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 3/15, Robert Morell with pianist David Yurick. 3/16, P.J. Riley with pianist Ricky Ritzel. 3/17, Dara Norman. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 3/13-25, Jack Morgan and The Russ Morgan Orchestra play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. 3/12, 19, "Comedy Night at the Silver Lining" with m.c. Elizabeth Wolinsky. 3/13, Eddie Kalish. 3/15-17, *A Night at Texas Guinan's with Tex and the Girls,* a 1920's revue. AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 4/1, singer-pianist Ronny Whyte Wed.-Sat. from 9:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. 3/13-24, Sylvia Syms, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

MADISON TOWERS—22 E. 38th St., 685-3700. **The Whaler Bar:** Singer-pianist Tony Torella performs present-day pop music to jazz of the '30's, to the classics of Porter, Kern and Gershwin, Mon.-Fri. 5-9. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30, thru 4/14. **La Ronde:** *Paradise on Ice,* an elaborate ice-skating revue, extended thru 3/31, Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 3/31, pianist-singer Nancy Waldman, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:30. **Astor's:** Pianist Ann Hampton Callaway, Mon.-Fri., 4-9; Sat. 6-9. The Mike Cerrati Trio, thru 4/28, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly plays Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., 344-3777. Italian restaurant with singer-pianist Artie Lee appearing Mon.-Fri. from 5:30-10:30. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 3/31, pianist Ronnell Bright, Mon.-Sat. 8-midnight. AE, DC, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 3/17, pianist-singer Larry Johnson presents his 'One Man Musical Extravaganza,' Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Joe Derise returns, Mon.-Sat., 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

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THE BACK PORCH

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-8. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DUMPLING HOUSE—207 Second Ave., at 13th St., 473-8557. Casual. Mandarin-Szechuan. Spcls: smoked tea duck, meat dumplings, fish pieces in wine sauce. Res. sug. L Mon.-Fri. 11-4. D Mon.-Fri. 4-11, Sat.-Sun. 11 a.m.-11 p.m. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Spanish. Spcls: mariscada with green sauce, chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m., Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3.

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D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern-Italian. Spcls: rotolo di pasta, scaloppine Elisa, pollo marengo. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. B Mon.-Fri. 7:30-10:30. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced rate P 5-11. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. D daily 4-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L

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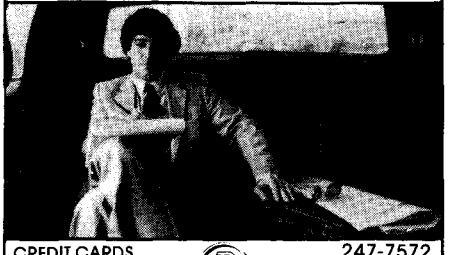
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daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

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SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. **Ent. Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

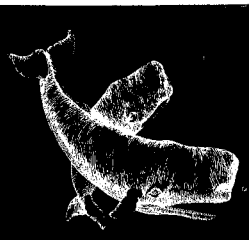
JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle



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glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat, to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

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ELECTRONIC REPRODUCTION PROHIBITED

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: carpaccio, penne alla vodka, striped bass with fennel, veal chop forestiera, cassata Siciliana. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Tues.-Sun. 6-midnight. Closed Mon. **(M)** AE.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

WUGIE'S—1319 Third Ave., bet. 75th-76th Sts., 879-1001. Casual. American. Spcls: Wugie's chicken, barbecued ribs, guacamole, pasta penna alla vodka. Res. sug. D Sun.-Tues. 6-1 a.m., Wed.-Thurs. to 2, Fri.-Sat. to 3. Ent. **(I)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. **(M)** AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Dress opt. American-Continental-Seafood. Spcls: bouillabaisse, Mediterranean seafood salad, roast boneless duckling. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. 11-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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RADIO HIGHLIGHTS

Wed., March 14

2:06/WQXR-AM/FM—Ravel: Piano Cto in G (Roge, Montreal Sym Orch/Dutoit).
3:00/WNCN—Corelli: Sonata for Violin & Continuo in B-Flat, Op. 5, #2 (Grumiaux, Castagnone).
4:06/WQXR-AM/FM—Satie: Parade (Utah Sym Orch/Abravanel).
5:00/WNCN—Diamond: Romeo and Juliet: Incidental Music (Polish Nat'l Radio Orch/Krenz).
6:00/WNCN—Byrd: Hughe Ashton's Ground (Gould).
7:00/WNCN—Telemann: Cto for Flute & Harpsichord #1 in D (Robison, Newman).
WNYC—Stravinsky: Scherzo a la Russe (Thomas).
7:06/WQXR-AM/FM—Weber: Konzertstuck in f (Brendel, London Sym Orch/Abbado).
8:00/WNYC—Skalkottas: 3 Greek Dances (Kostelanetz).
8:06/WQXR-AM/FM—Dvorak: Piano Cto in g (Firkusny, St Louis Sym/Susskind).
10:00/WNCN—Rameau: Les Indes Galantes: Suite in G (Ghent Collegium Vocale, Harlequin Baroque Orch/Koopman).

Thurs., March 15

2:06/WQXR-AM/FM—Beethoven: Piano Cto #3 in c, Op. 37 (Serkin, Boston Sym Orch/Ozawa).
3:00/WNCN—Bach: Cto for Harpsichord #4 in A (Leppard, English Chamber Orch/Leppard).
WNYC—Music by Paul **Creston.**
4:06/WQXR-AM/FM—Dohnanyi: Ruralia Hungarica, Op. 32 (Gerle, Benoit).
6:00/WNCN—Chopin: Nocturne in e, Op. 72, #1 (Moravec).
7:00/WNCN—Liszt: Mephisto Waltz (Petri).
WNYC—Joplin: Magnetic Rag (Hyman).
7:06/WQXR-AM/FM—Rozsa: Variations on a Hungarian Peasant Song for Violin & Orch, Op. 4 (Zsigmondy, Vienna State Opera Orch/Rozsa).
8:00/WNYC—Beethoven: Piano Cto #2 (Fleisher, Los Angeles Phil).
8:06/WQXR-AM/FM—Dvorak: Serenade in d, Op. 44 (Acad. of St. Martin/Marriner).
10:00/WNCN—Liapunov: Zelazowa Wola, Op. 37 (USSR State Radio Orch/Provatorov).
WNYC—Amram: Tompkins Square Park Consciousness Expander (Amram).

Fri., March 16

2:06/WQXR-AM/FM—Sullivan: Sym in e (Liverpool Phil Orch/Groves).
3:00/WNCN—J. Strauss Jr.: Emperor Waltz, Op. 437 (Berlin Phil Orch/Karajan).
WNYC—Delius: Paris.
4:06/WQXR-AM/FM—Harty: A John Field Suite (English Sinfonia/Dilkes).
5:00/WNCN—Arensky: Egyptian Nights Suite, Op. 50a (USSR State Radio Orch/Demchenko).
7:00/WNYC—The Art of Benjamin Gigli.
7:06/WQXR-AM/FM—Rossini: Sonata #2 in A for String Orch (I Solisti Veneti/Scimone).
8:00/WNCN—Albinoni: Sonata for Strings & Continuo in B-Flat, Op. 2, #5 (I Solisti Veneti/Scimone).
WNYC—Verdi-Liszt: Reminiscences of Boccanegra (Lowenthal).
8:06/WQXR-AM/FM—Dvorak: Legend #3 in g (English Chamber Orch/Kubelik).
9:00/WNCN—Schubert: Sym #9 in C "The Great" (Berlin Radio Sym Orch/Rogner).
9:06/WQXR-AM/FM—Scriabin: Sym #3 in c, Op. 43 (Lupu, Philadelphia Orch/Muti).
11:00/WNCN—Mahler: Lieder (Watts, Gage).

Sat., March 17

10:00 a.m./WNCN—Beethoven: Variations on a Russian Dance (from Wranitsky's Das Waldmadchen) (Gilels).
WNYC—John McCormack Sings Irish Melodies.
10:06 a.m./WQXR-AM/FM—Bach: Suite #1 in C (English Concert/Pinnock).
11:00/WNCN—Haydn: Qt in B-Flat, Op. 55, #3 (Aeolian String Qt).
WNYC—Wall-to-Wall **Ives.** Live from Symphony Space.
12:00/WNCN—Dowland: My Lord Chamberlain his Galliard (Bream).
1:00/WNCN—Poulenc: Cto for 2 Pianos in d (Lejsek, Lijskova, Brno State Phil Orch/Konvalinka).
2:00/WQXR-AM/FM—Strauss: Arabella (Griffel, Battle, Dunn, Nentwig/Janowski). Live from the Met.
6:06/WQXR-AM/FM—Tchaikovsky: Pezzo capriccioso, Op. 62 (Geringas, Berlin Radio Sym Orch/Foster).
7:00/WNCN—Chopin: Etude in e, Op. 25, #5 (Lipatti).
8:06/WQXR-AM/FM—Schubert: Violin & Piano Sonata in A, Op 162
9:00/WKCR—Opera Topics: Report on the 1983 International Singing Competition in s'Hertogenbosch, Holland.
WNCN—Smetana: Dalibor (Prague Nat'l Theatre Chorus & Orch/Kromhloc).
9:06/WQXR-AM/FM—Mozart: Sym #23 (Harrell, Cleveland Orch/Masur).
9:30/WKCR—Bellini: Il Pirata (Caballe, Labo, Korjus).

Sun., March 18

10:00 a.m./WNCN—Mendelssohn: Cto for Violin, Piano & Strings (Fontanarosa, Parrot, Monte Carlo Opera Orch/Chorafas).
WNYC—Bizet: Variations Chromatiques (Gould).
10:06 a.m./WQXR-AM/FM—Handel: Cto Grosso in C, Op. 3 (Acad. of St. Martin/Marriner).
11:00 a.m./WNCN—Reger: Toccata & Fugue, Op. 59, #5 & #6 (Preston).
12:00/WNCN—Saint-Saens: Romance For Flute, Op. 37 (Solum, Phil Orch/Dilkes).
WNYC—Chopin: Rondo for 2 Pianos in C, Op. 73 (Gutierrez).
1:00/WNCN—Mahler: Sym #3 (Dernesch, Glen Ellyn Children's Chorus, Chicago Sym Chorus Women, Chicago Sym Orch/Solti).
2:00/WNYC—Faure: Violin Sonata #1 (Grumiaux, Crossley).
3:06/WQXR-AM/FM—Bruckner: Sym #9 in d (Noda, New York Phil/Kubelik).
4:00/WNCN—Ponce: Petite Valse (Segovia).
6:00/WNCN—Boyce: Sym #6 in F (Acad. of St. Martin/Marriner).
7:00/WNYC—Toch: Impromptu (Solow, Stevenson).
8:00/WNCN—Gala of Stars, hosted by Beverley Sills and James Levine. Simulcast with WNET-TV, Channel 13.
WNYC—Falla: Suite from El Amor Brujo, Nights in the Gardens of Spain (Pennario, Minnesota Orch/Fruhbeck).
8:06/WQXR-AM/FM—Borodin: Prince Igor (Christoff, Chekerliski, Weiner/Semkow).
10:00/WNYC—Bartok: 2 Pictures (Dorati).

Mon., March 19

2:06/WQXR-AM/FM—Dvorak: Qt #8 in G, Op. 106 (Guarneri Qt).
3:00/WNCN—Schubert: Gretchen am Spinnrade (Berman).
WNYC—Sibelius: String Qt.
4:06/WQXR-AM/FM—Verdi: Scenes from Act III from Rigoletto (Cotrubas, Obraztsova, Domingo, Capuccilli, Ghiaurov, Vienna State Opera Chorus, Vienna Phil/Solti).
5:00/WNCN—White: Cto for Violin (Rosand, London Sym Orch/Freeman).
7:06/WQXR-AM/FM—Cannabich: Sinfonia Concertante in C (Camerata Bern/Furi).
8:00/WNYC—Scriabin: Poem of Ecstasy (Svetlanov).
8:06/WQXR-AM/FM—Suk: Serenade for Strings in E-Flat, Op. 6 (Los Angeles Chamber Orch/Marriner).
9:00/WNCN—Schoenberg: Qt #2 in f-sharp, Op. 10 (Valente, Wright, Kalichstein, Galimir String Qt).
9:06/WQXR-AM/FM—Beethoven: Violin Cto in D, Op. 61 (Szeryng, Boston Sym Orch/Davis).
10:00/WNYC—Kodaly: Marosszek Dances (Dorati).

Tues., March 20

3:00/WNCN—Bach: Organ Trio in c (Otto).
WNYC—Rochberg: String Qt #6.
3:06/WQXR-AM/FM—D'Indy: Sym in G "On a French Mountain Air" (Entremont, Phil Orch/Dutoit).
4:00/WNCN—D. Scarlatti: Sonata in G (Ciccolini).
4:06/WQXR-AM/FM—Albinoni: Trumpet Cto in B-Flat (Andre, Acad. of St. Martin/Marriner).
5:00/WNCN—Gasparini: Presto in C "Del Cucu" (Veyron-Lacroix).
6:30/WNYC—Prokofiev: Pensees for Piano (Zakarian).
7:06/WQXR-AM/FM—Saint-Saens: Oboe & Piano Sonata (Roseman, Kalish).
8:00/WNYC—Mendelssohn: Qnt in B-Flat, Op. 87 (Orpheus Chamber Ensemble).
8:06/WQXR-AM/FM—Mozart: Rondo in C (Lautenbacher, Pro Musica Orch/Lubek).
8:30/WNCN—Wagner: Lohengrin: Prelude to Act 3 (Ma, San Francisco Sym/Thomas).
10:00/WNYC—Telemann: Cto in E-Flat for 2 Horns, Strings & Continuo (Cto Amsterdam).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 I Dream Of Jeannie (except Mon)
Mon/MDTV: Your Profession
H Thu/Strange Creatures
Fri,Tue/When We First Met
Mon/**Movie:** The Learning Tree

6:05
S Tue/Faerie Tale Theatre (cc)

6:30
2 4 News
5 Popeye (except Fri)
Fri/Bullwinkle
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Wed/When We First Met
S Mon/Thunderbirds 2086

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Josey & The Pussycats
H Thu/**Movie:** Ragtime
Fri/Dr. Seuss On The Loose
Tue/**Movie:** Without A Trace
S Thu/**Movie:** The Deerslayer
Tue/Just Posing

7:30
5 Bugs & Porky
11 Superfriends
H Wed/Fraggle Rock
Mon/**Movie:** MacArthur

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Wed/Theatre: Bus Stop
Mon/**Movie:** Resurrection
S Wed/**Movie:** Sherlock Holmes Faces Death
Fri/**Movie:** Sherlock Holmes In Dressed To Kill
Mon/**Movie:** The Deerslayer
Tue/**Movie:** Safari 3000

8:30
5 Flintstones
9 Straight Talk
11 Great Space Coaster

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Little Rascals
H Tue/**Special:** 10 Years Of *PEOPLE* Magazine
S Thu/Faerie Tale Theatre (cc)
Fri/A Little Bit Different

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 The Munsters

10:00
2 $25,000 Pyramid
4 Facts Of Life
5 Make Room For Daddy
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Massacre In Rome
Thu/**Movie:** The Outsider
Fri/**Movie:** Same Time, Next Year
Mon/Crystal Gayle
Tue/**Movie:** The Comeback Kid
S Wed/**Movie:** Sherlock Holmes Faces Death
Thu/**Movie:** Once A Thief
Fri/**Movie:** Sherlock Holmes In Dressed To Kill
Mon/**Movie:** Green Mansions
Tue/**Movie:** The Gazebo
W Wed/**Movie:** Six Pack
Thu/**Movie:** Enchantment
Fri/**Movie:** Anna To The Infinite Power
Mon/**Movie:** Body And Soul
Tue/**Movie:** The Chosen

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Civic Programming (except Mon)
Mon/News

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway (except Mon)
5 11 Mon/**Special:** Installation of Archbishop designate John J. O'Connor at St. Patrick's Catherdral. Live coverage.
7 Benson
9 Family
11 Magic Garden (except Mon)
H Mon/**Movie:** Ragtime

11:30
4 Dream House
7 Loving
11 Newlywed Game
H Thu/**Special:** 10 Years Of *PEOPLE* Magazine
S Thu/**Movie:** Dead Men Don't Wear Plaid

12 NOON
2 Tattletales
4 Hot Potato
5 Midday (except Mon)
7 Family Feud
9 11 News
H Wed/**Movie:** MacArthur
Fri/Bedrooms
Tue/Video Jukebox
S Wed/**Movie:** The Outsiders
Fri/**Movie:** Willy Wonka And The Chocolate Factory
Mon/**Movie:** Journey's End
Tue/**Movie:** The Pirate Movie
W Public Affairs

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** The Last Days Of Planet Earth (1974). Tetsuro Tamba.
Thu/**Movie:** Enchanted Island (1958). Dana Andrews.
Fri/**Movie:** Espy (1978).
Mon/**Movie:** D.O.A. (1949). Edmond O'Brien.
Tue/**Movie:** Boomerang (1947). Dana Andrews.
H Thu/**Movie:** Tough Enough
Tue/**Movie:** Triumphs Of A Man Called Horse

1:00
4 Days Of Our Lives
5 Hour Magazine (except Mon)
7 All My Children
9 Wed/**Movie:** Honeymoon (1947). Shirley Temple.
Thu/**Movie:** They Won't Believe Me (1947). Robert Young.
Fri/**Movie:** The Ox-Bow Incident (1943). Henry Fonda.
Mon/**Movie:** The Bang, Bang Kid (1967). Tom Bosley.
Tue/**Movie:** Mohawk (1956). Scott Brady.
H Fri/**Movie:** Resurrection
S Thu/**Movie:** Journey's End
W Wed/**Movie:** I'm Dancing As Fast As I Can
Thu/**Movie:** The Man From Snowy River
Fri/**Movie:** Mourning Becomes Electra
Mon/**Movie:** Enchantment
Tue/**Movie:** MacArthur

1:30
2 As The World Turns

2:00
4 Another World
5 News (except Mon)
7 One Life To Live
H Mon/**Movie:** MacArthur
Tue/**Movie:** Twilight Time
S Wed/**Movie:** Mountain Family Robinson
Fri/**Movie:** Sweeney Todd
Tue/**Movie:** Safari 3000

2:05
S Mon/**Movie:** Without A Trace

2:15
5 Popeye (except Mon)

2:30
2 Capitol
5 Mon/Popeye
9 In Search Of
11 Jetsons
H Wed/**Movie:** Without A Trace
Thu/**Movie:** O'Hara's Wife

3:00
2 Guiding Light
4 Match Game/Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 The Saint
11 Tom & Jerry
H Fri/The Comeback Kid
W Wed/**Movie:** The Chosen
Thu/**Movie:** Frances
Mon/Tom Jones

3:05
S Thu/**Movie:** Sherlock Holmes And The House Of Fear

3:15
W Tue/**Movie:** The Sword And The Sorcerer

3:30
5 Woody & Bugs
11 Scooby Doo

4:00
2 Barnaby Jones
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed/**Movie:** Top Secret (1978). Bill Cosby.
Thu/**Movie:** Who? (1973). Elliott Gould.
Fri/**Movie:** Kiss The Girls And Make Them Die (1967). Michael Connors
Mon/**Movie:** Flying Leathernecks (1951). John Wayne.
Tue/**Movie:** Counterpoint (1968). Charlton Heston.
11 Mork & Mindy
13 Mon,Tue/Sesame Street (cc)
H Thu/National Geographic
Tue/Men At Work
S Mon/Pick Up Your Feet
Tue/Ali Baba's Revenge
W Fri/**Movie:** MacArthur
Mon/**Movie:** Conan The Barbarian

4:30
4 People's Court
5 Batman
7 That's Hollywood
11 Happy Days Again
H Wed/Fraggle Rock
Mon/**Movie:** The Learning Tree
S Wed,Mon/Thunderbirds 2086
Thu/Pick Up Your Feet
Fri/Ali Baba's Revenge

4:45
13 Wed-Fri/Mister Rogers

5:00
2 4 7 News
5 Six Million Dollar Man
11 Little House On The Prairie
13 Mon,Tue/Mister Rogers
H Wed/When We First Met
Thu/**Movie:** The Outsiders
Fri/Fraggle Rock
Tue/**Movie:** Without A Trace
S Thu/**Movie:** The Deerslayer
Tue/Just Posing
W Wed/**Movie:** By Design
Tue/**Movie:** The Man With Two Brains

5:25
13 Wed-Fri/3-2-1 Contact (cc)

5:30
13 Mon,Tue/3-2-1 Contact (cc)
H Fri/Dr. Seuss On The Loose
S Fri/**Movie:** The Brothers Karamazov
W Thu/Best Of Floyd

Evening, March 14-16 and 19-20

Wed., Mar. 14

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
H **Movie:** Bus Stop
S **Movie:** Safari 3000

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Wildlife Woodcarvers
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Working Women
W Richard Brown

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Neighborhoods. The Bronx
W **Basketball:** Nets Vs Phoenix Suns

8:00
2 One Day At A Time
4 **Special:** Dean Martin Celebrity Roast Mr. T is roasted.
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
11 **Movie:** Three Hundred Miles For

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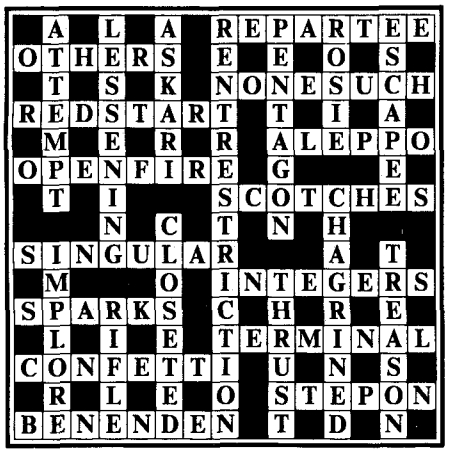
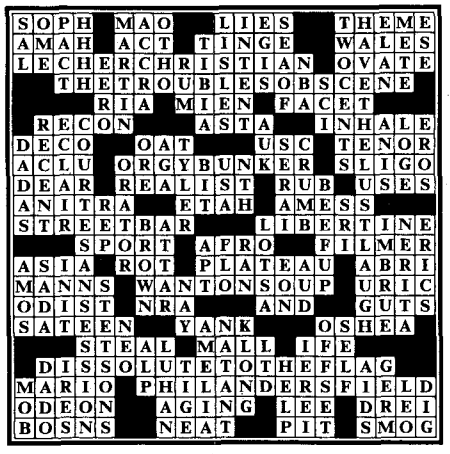
SOLUTIONS TO LAST WEEK'S PUZZLES





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TELEVISION

Stephanie (1981). Tony Orlando.
13 Smithsonian World (cc)
21 All Creatures Great And Small
31 Mingus
H **Movie:** MacArthur
N **Movie:** Punishment
S **Movie:** The Outsiders

8:30
2 Mama Malone
5 Carol Burnett
9 **Hockey:** N.J. Devils Vs. Washington Capitals

9:00
2 **Movie:** Chu Chu And The Philly Flash (1981). Carol Burnett, Alan Arkin.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
21 Monty Python
31 Job Market

9:05
13 A Walk Through The 20th Century

9:30
4 Night Court
31 Business Perspectives

9:35
S Bizarre (cc)

9:45
21 Not The Nine O'Clock News

10:00
4 St. Elsewhere
5 11 News
7 Hotel (cc)
31 Survival Specials
N **Movie:** Woodstock
S **Movie:** The Man Who Couldn't Get Enough
W **Movie:** Soup For One

10:05
13 Starring Katharine Hepburn

10:15
21 Top Secret Life Of Edgar Briggs
H **Special:** More All-New Unexpurgated Benny Hill

10:30
11 News

10:45
21 Bless Me Father

11:00
2 4 7 News
5 Taxi
11 Odd Couple

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America
H **Movie:** Without A Trace
S **Movie:** 48 Hrs. (cc)
W **Movie:** The Chosen

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek

12:30
2 **Movie:** See China And Die (1980). Esther Rolle, Paul Dooley.
4 David Letterman
7 Entertainment Tonight

1:00
5 Hogan's Heroes
7 **Movie:** Fools (1970). Katherine Ross.
9 Return Of The Saint
11 Twilight Zone

1:10
S **Movie:** The Sword And The Sorcerer

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News
W **Movie:** Lady Chatterly's Lover

1:35
H **Movie:** Massacre In Rome

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Run For The Sun (1956). Richard Widmark, Jane Greer.
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore

2:50
S Bizarre (cc)

3:00
4 Bob Newhart
9 **Movie:** Land Of Celtic Ghosts (1979). Richard Basehart.
11 **Movie:** The Carnation Killer (1973). Norman Eshley.

3:20
H **Movie:** The Sword And The Sorcerer
S **Movie:** Sherlock Holmes Faces Death

3:30
4 Here's Lucy
W Movie Talk

4:00
4 Here's Lucy

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey
H **Special:** More All-New Unexpurgated Benny Hill
S **Movie:** Mountain Family Robinson

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Mar. 15

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Victory Garden
31 McLaughlin Group

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
H Video Jukebox
W News

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Gotta Make This Journey: Sweet Honey In The Rock
H **Special:** 10 Years Of *PEOPLE* Magazine
S Faerie Tale Theatre (cc)
W **Movie:** The Duellist

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 Two Marriages
9 News 9: Prime Time
11 **Baseball:** Yankees Vs. Baltimore Orioles
13 Bits and Bytes
21 The Everly Brothers
31 Tony Brown's Journal
H **Movie:** Ragtime
N **Movie:** Brittania Hospital
S Lena Horne

8:30
4 Family Ties
5 Carol Burnett
9 **Movie:** Street Killing (1976). Andy Griffith.
13 The Everly Brothers' Rock 'N' Roll Odyssey
31 Music Video Party

9:00
2 **Special:** The Tenth Annual People's Choice Awards
4 Cheers
5 Merv Griffin
7 Lottery!
31 Smithsonian World
W **Movie:** Frances

9:30
4 Buffalo Bill
21 All New This Old House (cc)

10:00
4 Hill Street Blues
5 News
7 20/20
9 Newark & Reality
31 Ramblin'
N **Movie:** A Clockwork Orange

10:15
21 National Geographic (cc)
S **Movie:** Fighting Back

10:30
9 New Jersey People
11 News
13 Rockin' And Rollin' With Phil Spector

11:00
2 4 7 11 News
5 Taxi
9 Laugh-In
21 Latenight America
H Not *Necessarily* The News

11:30
2 **Basketball:** NCAA Championship Tournament
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Yonkers
11 Odd Couple
H **Movie:** The Outsiders
W **Movie:** Urban Cowgirls

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Honeymooners
S **Movie:** Dead Men Don't Wear Plaid

12:20
N **Movie:** High Heels

12:30
4 David Letterman
7 Entertainment Tonight
11 Twilight Zone

1:00
5 Hogan's Heroes
7 **Movie:** Asylum (1972). Peter Cushing.
9 World Vision
11 Twilight Zone
W **Movie:** Josepha

1:05
H **Movie:** Deadly Eyes

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News
S **Movie:** The Best

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** A Man Alone (1955). Ray Milland.
9 Joe Franklin
11 Salute!

2:30
4 Mary Tyler Moore

2:40
H **Special:** 10 Years Of *PEOPLE* Magazine

2:50
S **Movie:** Fast-Walking

3:00
4 Bob Newhart
9 **Movie:** Irish Whiskey Rebellion (1975). William Devane.
11 **Movie:** Color Him Dead (1974). Gayle Hunnicutt.
W **Movie:** The Duellists

3:30
4 Here's Lucy

3:40
H **Movie:** Tough Enough

4:00
4 Here's Lucy

4:30
4 More Real People
11 Abbott & Costello
H **Movie:** Anastasia

5:00
4 20-Minute Workout
9 News
11 Biography
S Lena Horne

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
H Video Jukebox

Fri., Mar. 16

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Victory Garden
H **Movie:** Same Time Next Year

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 A House For All Seasons (cc)
31 News From City Hall
W News

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7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Art Tatum: A Musical Genius
W **Movie:** The Romantic Englishwoman

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

8:00
2 **Special:** Lynda Carter Body And Soul
4 The Master
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Movie:** The Quiet Man (1952). John Wayne, Maureen O'Hara. An American boxer settles in a small Irish town hoping for peace and quiet.
13 Washington Week In Review
21 Smithsonian World (cc)
31 The New Zimbabwe
H **Movie:** The Entity
N **Movie:** Rosie The Riveter
S **Movie:** Willy Wonka And The Chocolate Factory

8:30
5 Healthbeat Magazine
7 Webster
9 **Basketball:** N.J. Nets Vs. Detroit Pistons
13 Wall $treet Week
31 Eye On Dance

9:00
2 Dallas
4 Legmen
5 Merv Griffin
7 Blue Thunder
13 Ingrid
21 **Movie:** Swing High, Swing Low (1937). Fred MacMurray.
31 Masterpiece Theatre: On Approval
W **Movie:** 48 Hrs.

10:00
2 Emerald Point N.A.S.
4 New Show
5 News
7 Matt Houston (cc)
N **Movie:** Joe's Bed-Stuy Barbershop—We Cut Heads
S **Movie:** The Entity

10:10
H Men At Work

10:30
11 News
W Beat Club

10:35
13 **Movie:** I Remember Mama (1948). Irene Dunne.

11:00
2 4 7 News
5 Taxi
9 Top 40 Videos
11 Odd Couple
21 **Movie:** Father's Little Dividend (1951). Elizabeth Taylor.

11:15
H **Movie:** 48 Hrs.
W Leonard Report

11:30
2 **Basketball:** NCAA Championship Tournament
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Top 40 Videos
11 Honeymooners
W **Movie:** Flossie

12 **MIDNIGHT**
7 Eye On Hollywood
9 How The West Was Won
11 Star Trek
N **Movie:** Choice Of Arms
S Rock Of The 80s

12:30
4 Friday Night Videos
7 New York Hot Tracks

12:55
H **Movie:** MacArthur

1:00
5 Soul Train
9 Return Of The Saint
11 Twilight Zone
S **Movie:** Eating Raoul

1:15
W **Movie:** MacArthur

1:30
2 **Movie:** Murder On Flight 502 (1975). Hugh O'Brian, Robert Stack.
11 News

2:00
4 Mary Tyler Moore
5 America's Top Ten
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:30
4 Mary Tyler Moore
5 **Movie:** Letter From An Unknown Woman (1948). Joan Fontaine.
7 **Movie:** You're Never Too Young (1955). Dean Martin, Jerry Lewis.
S **Movie:** Lovely But Deadly

3:00
4 Mary Tyler Moore
9 **Movie:** The Informer (1935). Victor McLaglen.
11 **Movie:** Come Out, Come Out, Wherever You Are (1974). Lynda Day George.

3:15
H Cavett Behind The Scenes With Eddie Murphy

3:30
2 **Movie:** Life In The Pink (1977). John Astin.
4 Bob Newhart
W N.B.A. Rivalries

3:45
H **Movie:** Sophie's Choice

4:00
4 Bob Newhart

4:10
S **Movie:** Sweeney Todd

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 Here's Lucy
9 News
11 Biography

5:30
2 Newsmakers
4 More Real People
9 **Movie:** King Dinosaur (1955). Bill Bryant, Wanda Curtis.
11 Insight

Mon., Mar. 19

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Great Chefs Of San Francisco
31 All About TV
S **Movie:** Journey's End

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Everyday Cooking With Jacques Pepin
31 News From City Hall
H Crystal Gayle
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Art Tatum: A Musical Genius
W **Movie:** Partners

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow & Mrs. King
4 TV's Bloopers & Practical Jokes
5 PM Magazine
7 Automan
9 News 9: Prime Time
11 **Movie:** Scruples (1981). Lindsay Wagner, Barry Bostwick. An ordinary girl is transformed into a beautiful, successful business-woman as she is swept into the world of the superrich. Part 1 (parts 2 & 3, Tue. & Wed., Mar. 20 & 21, 8 p.m.).
13 Great Performances: The Soldier's Tale. Max Von Sydow, Galina Panova. Animated version of Stravinsky's classic, with the L.A. Chamber Orchestra.
21 Jacques Cousteau
31 Opening Night
H Not *Necessarily* The Movies
N **Movie:** Fellini's Roma
S Faerie Tale Theatre (cc)

8:30
5 Carol Burnett
9 Best Of Saturday Night
31 Getting To Know Me
H **Movie:** Resurrection

9:00
2 Kate & Allie
4 **Special:** Mr. Roberts. Robert Hays, Charles Durning. A restless officer on a Navy cargo ship yearns for combat action.
5 Merv Griffin
7 **Movie:** Rich And Famous (1981) Jacqueline Bisset, Candice Bergen.
9 **Special:** Jacques Cousteau's Amazon
13 21 Nature (cc)
31 Cityscope
S **Movie:** Without A Trace
W **Movie:** Auntie Mame

9:30
2 Newhart
31 A House For All Seasons

10:00
2 Cagney & Lacey
5 11 News
13 The Constitution: That Delicate Balance
21 Different Drummer: Blacks In The Military (cc)
31 German Professional Soccer

10:10
N **Movie:** La Strada

10:15
H **Movie:** 48 Hrs.

10:30
11 News

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 The Constitution In The Classroom
21 Tony Brown's Journal
S **Movie:** The Sensuous Nurse
W **Movie:** Delicious

11:30
2 Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
7 Viewpoint
9 Top 40 Videos
11 Honeymooners
13 Inside Story
21 Latenight America

12 **MIDNIGHT**
9 Hawaii Five-O
11 Star Trek
H **Movie:** Deadly Eyes

12:10
N **Movie:** Fellini's Satyricon

12:20
S **Movie:** Fast-Walking

12:30
2 Columbo
4 David Letterman

1:00
5 Hogan's Heroes
7 **Movie:** Massacre At Fort Holman (1973). James Coburn.
9 Return Of The Saint
11 Twilight Zone
W **Movie:** Solider In Love

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News

1:35
H **Special:** More All-New Unexpurgated Benny Hill

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 Emergency!

2:15
W **Movie:** Enchantment

2:20
S **Movie:** Lovely But Deadly

2:30
4 Mary Tyler Moore
5 Best Of Midday
11 **Movie:** Blockheads (1938). Laurel and Hardy.

2:35
H **Movie:** MacArthur

3:00
4 Bob Newhart
9 World Vision

3:30
4 Here's Lucy
5 Off The Set

4:00
4 Here's Lucy
9 TBA
S **Movie:** Journey's End

4:30
4 More Real People
11 Abbott & Costello

4:50
H Crystal Gayle

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Tue., Mar. 20

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle
S **Movie:** The Pirate Movie

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Humancare Today
H **Special:** 10 Years Of *PEOPLE* Magazine
W The Police

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 **Special:** The Looney, Looney, Looney Bugs Bunny Movie
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 **Movie:** Scruples (1981). Lindsay Wagner, Barry Bostwick. Part 2 (parts 1 & 3, Mon. & Wed., Mar. 19 & 21, 8 p.m.).
13 Nova (cc)
21 The Pallisers
31 Getting Over
H **Movie:** The Entity
N **Movie:** Le Boucher
S Paper Chase
W **Hockey:** Islanders Vs. Devils

8:30
5 Carol Burnett
7 A.K.A. Pablo
9 **Basketball:** N.J. Nets Vs. Washington Bullets
31 High Feather

9:00
2 **Movie:** Getting Physical (1984). Alexandra Paul, Sandahl Bergman. A young woman shapes a new self-image through body-building
4 Riptide
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: Haunted (cc)
21 Frontline (cc)
31 Eye On Dance
S **Movie:** 10 To Midnight

9:30
7 Shaping Up
31 New Tech Times

10:00
4 Remington Steele
5 11 News
7 Hart To Hart (cc)
21 Frontline (cc)
31 A Walk Through The 20th Century
N **Movie:** Joe's Bed-Stuy Barbershop—We Cut Heads

10:15
H Men At Work

10:30
11 News

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
21 Inside Story
S **Movie:** The Entity
W **Movie:** The Chosen

11:30
2 Magnum, P.I.
4 **Special:** Decision '84
5 Thicke Of The Night
7 **Special:** The '84 Vote
9 Top 40 Videos
11 Honeymooners
21 Latenight America
H Cavett Behind The Scenes With Eddie Murphy

11:55
4 Tonight

12 **MIDNIGHT**
7 Nightline
9 Hawaii Five-O
11 Star Trek
H **Movie:** Twilight Times
N **Movie:** The Magic Flute

12:30
2 McCloud
7 Entertainment Tonight

12:55
4 David Letterman

1:00
5 Hogan's Heroes
7 **Movie:** Wuthering Heights (1970). Anna Calder Marshall.
9 World Vision
11 Twilight Zone
S **Movie:** 48 Hrs. (cc)
W **Movie:** Felicia

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1:30
5 Rat Patrol
11 News

1:50
H **Movie:** Conan The Barbarian

1:55
4 Mary Tyler Moore

2:00
2 News
5 **Movie:** Dracula's Great Love. Jack Taylor, Charo Soriano.
9 Joe Franklin
11 Emergency!

2:25
4 Mary Tyler Moore

2:30
11 **Movie:** Swiss Miss (1938). Laurel and Hardy.

2:40
S **Movie:** The Best

2:45
W **Movie:** Flossie

2:55
4 Mary Tyler Moore

3:00
9 TBA

3:25
4 Bob Newhart

3:35
5 CME Sat

3:55
4 Here's Lucy

4:00
H **Movie:** The Sword And The Sorcerer
S Paper Chase

4:25
4 More Real People

4:30
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Ali Baba's Revenge

Weekend, March 17-18

Sat., Mar. 17

6:00
2 Patchwork Family
4 Rebop
5 Pattern For Living
11 Aprenda Ingles

6:30
4 Carrascolendas
5 Insight
7 Greatest Sports Legends
11 Gigglesnort Hotel
H Crystal Gayle

7:00
2 Captain Kangaroo
4 One Of A Kind
5 World Tomorrow
7 Davey & Goliath
9 News
11 Return To The Planet Of The Apes
S Just Posing

7:30
4 LBS Children's Theatre
5 Wonderama
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown & Snoopy
4 Flintstone Funnies
5 **Special:** Camels, Kings, And Cowboys
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
31 Villa Alegre
H **Movie:** Twilight Time
S Sherlock Holmes And The Voice Of Terror

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine On New Jersey
11 Essence
13 Lawmakers
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
11 Hee Haw
13 Mainstream
31 Mundo Real
S **Movie:** The Journey

10:00
2 Tarzan: Lord Of The Jungle
5 Saturday Morning
9 All-Star Wrestling
13 American Interest
31 Sonrisas
H **Movie:** Harry Tracy
W **Movie:** Brand Of Hate

10:30
2 Bugs Bunny/Road Runner
4 Alvin & The Chipmunks
7 Littles
11 This Is The USFL
13 International Edition
31 Que Pasa USA?

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 B.J./Lobo
11 Road To Los Angeles
13 Faces Of Culture

11:30
4 Amazing Spider Man & Incredible Hulk
13 Faces Of Culture
W **Movie:** Hanky Panky

12:00 **NOON**
2 **NCAA Basketball:** Championship Tournament Tripleheader
5 Dance Show
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 One Step Beyond
13 Ingrid
21 Gourmet Cooking
H **Movie:** To Catch A King
S **Movie:** Tough Enough

12:30
4 Thundarr The Barbarian
7 American Bandstand
11 **Special:** St. Patrick's Day Parade
21 All New This Old House (cc)

1:00
4 **Young People's Special:** Navajo Moon
5 Fame
9 News
21 Victory Garden

1:30
4 Fight Back
7 Pop 'N Rocker
9 **Hockey:** Rangers Vs. Philadelphia Flyers
13 Bits And Bytes
W **Movie:** Flashdance

1:40
21 A House For All Seasons (cc)

2:00
4 **Special:** An Evening With Irish Television
5 Starsky And Hutch
7 Olympiad
13 Everly Brothers' Rock 'N' Roll Odyssey
H **Movie:** Without A Trace
S **Movie:** Missing

2:15
21 Motorweek

2:30
31 Real Estate Auction Preview

2:45
21 All New This Old House (cc)

3:00
4 **Bowling:** Miller Doubles National Championship
5 **Movie:** The Face Of Fu Manchu (1965). Christopher Lee.
7 Sportsbeat
31 Shakespeare Plays: The Comedy Of Errors

3:15
W **Movie:** King Of Jazz

3:25
21 Victory Garden

3:30
7 Professional Bowlers Tour

3:45
13 Rockin' And Rollin' With Phil Spector

4:00
4 **Skiing:** John Denver Celebrity Ski Classic
21 A House For All Seasons (cc)
H When We First Met

4:05
S **Movie:** The Pirate Movie

4:30
9 News
11 Happy Days Again
21 Motorweek

4:55
13 Smithsonian World (cc)

5:00
4 **Golf:** Bay Hill Classic
5 Mission Impossible
7 Wide World Of Sports
9 Top 40 Videos
11 Little House On The Prairie
21 Sesame Street (cc)
H **Movie:** Twilight Time
W **Movie:** Harold And Maude

5:30
31 Lawmakers

5:55
13 Nature (cc)

6:00
4 News
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
21 The Music Of Man
31 Searching
S Video Rock

6:30
2 4 7 News
9 In Search Of
31 European Journal

7:00
2 News
4 Prime Of Your Life
5 Welcome Back, Kotter
7 **Special:** The Colgate Women's Games
9 News 9: Weekend
11 Dance Fever
13 Survival Special
21 Inside Albany
31 Music Video Party
H Crystal Gayle
S **Movie:** Tough Enough
W The Police

7:30
2 Muppets
4 This Is Your Life
5 All In The Family
9 **Basketball:** N.J. Nets Vs. Indiana Pacers
11 At The Movies
21 Wall $treet Week
31 Checking It Out

8:00
2 Whiz Kids
4 Diff'rent Strokes
5 **Movie:** My Wild Irish Rose (1947). Dennis Morgan.
7 T.J. Hooker (cc)
11 **Movie:** Reflections In A Golden Eye (1967). Marlon Brando, Elizabeth Taylor.
13 **Special:** Sentimental Journeys
21 Judy Sings
31 Gotta Make This Journey: Sweet Honey In The Rock
H **Movie:** Triumphs Of A Man Called Horse
N **Movie:** Fellini's Satyricon
W **Movie:** The Man With Two Brains

8:30
4 Silver Spoons

9:00
2 Mickey Spillane's Mike Hammer
4 We Got It Made
7 Love Boat (cc)
21 Great Performances: Purlie
31 NYU Broadcast Lab
S **Movie:** 10 To Midnight

9:30
4 Mama's Family
31 Mystery! Reilly: Ace Of Spies
H Not *Necessarily* The Movies
W **Movie:** Flashdance

10:00
4 Yellow Rose
5 11 News
7 Fantasy Island (cc)
9 New Jersey Report
H More All-New Unexpurgated Benny Hill

10:15
N **Movie:** Say Amen, Somebody

10:30
5 Black News
9 Meet The Mayors
11 Wall Street Journal Report
31 Music Video Party

11:00
2 4 7 News
5 **Movie:** One, Two, Three (1961). James Cagney, Arlene Francis.
9 Laugh-In
11 Odd Couple
H **Movie:** Without A Trace
S Bizarre (cc)

11:05
13 **Movie:** Stage Door Canteen (1943). Lon McCallister.

11:15
W **Movie:** Cinderella

11:30
4 Saturday Night Live
9 Racing From Yonkers
11 Honeymooners
S **Movie:** The Man Who Couldn't Get Enough

11:45
2 Sports People
7 **Movie:** Merrill's Marauder's (1962). Jeff Chandler, Ty Harding.

12 **MIDNIGHT**
2 **Movie:** Stalk The Wild Child (1976). David Janssen.
9 Championship Wrestling
11 Streets Of San Francisco
N **Movie:** The Magic Flute

1:00
4 Rock Palace
9 **Movie:** Curse Of Bigfoot (1972). William Simonsen.
11 Twilight Zone
S **Movie:** 48 Hrs. (cc)
W **Movie:** Beach Girls

1:05
H **Movie:** The Fan

1:10
5 **Movie:** Friday The 13th, Part 2 (1981). Adrienne King.

1:30
11 News

1:45
7 **Movie:** The Private Navy Of Sargeant O'Farrell (1968). Bob Hope.

2:00
4 Mary Tyler Moore
11 **Movie:** Robbery (1967). Stanley Baker.

2:06
2 Music Magazine

2:30
4 Mary Tyler Moore

2:36
2 **Movie:** The Last Circus Show (1975). James Whitmore.

2:45
H **Movie:** True Confessions
S **Movie:** Missing
W **Movie:** Lady Chatterly's Lover

3:00
4 Gavin/Lott
9 **Movie:** Odd Man Out (1947). James Mason, Robert Newton.

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Life Of Riley

4:30
2 **Movie:** Black Magic (1944). Orson Welles.
11 Abbott & Costello

4:40
H **Movie:** Triumphs Of A Man Called Horse

5:00
9 News
11 Biography
S Bizarre (cc)

5:30
9 Point Of View
11 Christopher Closeup
S Starbirds

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Mar. 18

6:00
9 New Jersey Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
H Dr. Seuss On The Loose

7:00
2 Captain Kangaroo
4 Joy Of Gardening
5 Hour For Power
7 Faith For Today
9 Newark And Reality
11 Old Time Gospel Hour
H **Movie:** Tough Enough
S **Movie:** Mountain Family Robinson

7:30
4 Journey To Adventure
7 This Is The Life
9 Jack Van Impe Presents
13 Mister Rogers

8:00
2 Way To Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price

8:10
13 Sesame Street (cc)

8:30
2 For Our Times
4 Music City USA
7 Tiempo
9 Day Of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 Wonder Woman

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7 New York Hot Tracks
9 Oral Roberts
11 Tom & Jerry
H **Movie:** O'Hara's Wife
S Faerie Tale Theatre (cc)

9:15
13 Sesame Street (cc)

9:30
4 Positively Black
9 Point Of View
11 Josie & The Pussycats

10:00
4 Latin Tempo
5 Bionic Woman
7 Entertainment This Week
9 Mass
11 Pink Panther
S **Movie:** The Outsiders
W **Movie:** Sorcerer

10:25
13 Electric Company

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges
H **Special:** 10 Years Of *PEOPLE* Magazine

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Challenge To Lassie (1949). Edmund Gwenn.
7 Eyewitness News Conference
9 Make Peace With Nature
11 **Movie:** Buck Privates Come Home (1947). Bud Abbott, Lou Costello.
13 Why In The World

11:30
2 Newsmakers
4 Today In New York
7 This Week With David Brinkley
9 Rex Humbard
13 A Walk Through The 20th Century
H Fraggle Rock

12 **NOON**
2 **NCAA Basketball:** Championship Tournament Tripleheader
4 News 4orum
9 Robert Schuller
21 Six-Gun Heroes
H Video Jukebox
S Paper Chase

12:15
W **Movie:** Stuckey's Last Stand

12:30
4 Meet The Press
5 **Movie:** Knights Of The Roundtable (1954). Robert Taylor.
7 Directions
11 **Movie:** Hans Brinker And The Silver Skates. Richard Basehart.
13 Nova (cc)
H **Movie:** Tough Enough

1:00
4 **Special:** A Lost History
7 Like It Is
9 **Movie:** Black Oak Conspiracy (1977). Jessie Vint.
21 National Geographic (cc)
S **Movie:** Once A Thief

1:35
13 Great Performances: Purlie

2:00
4 More Real People
7 American Sportsman
21 Laurel And Hardy's Laughing Twenties
W **Movie:** Star Trek II

2:30
4 **Golf:** Bay Hill Classic
7 **USFL Football:** TBA
11 **Movie:** The Poseidon Adventure (1972). Gene Hackman.
H **Movie:** The Comeback Kid
S Lena Horne

2:45
5 **Movie:** Barefoot In The Park (1967). Robert Redford, Jane Fonda. Neil Simon comedy of newlyweds living in Manhattan.

3:00
9 **Movie:** Lonely Are The Brave (1962). Kirk Douglas, Michael Caine.

3:30
31 Real Estate Auction Preview

4:00
21 Great Performances: Purlie
31 Washington Week In Review
W **Movie:** By Design

4:30
4 Sportsworld
13 Sentimental Journeys
31 Lawmakers
H **Special:** 10 Years Of *PEOPLE* Magazine

5:00
5 Fame
9 S.W.A.T.
11 **Movie:** The French Connection (1975). Gene Hackman, Roy Scheider. A New York cop tries to break an international heroine-smuggling ring.
31 Inside Story
S Faerie Tale Theatre (cc)

5:30
31 Cityscope
H Dr. Seuss On The Loose

6:00
4 7 News
5 **Movie:** Brass Target (1977). Sophia Loren, John Cassavetes. This thriller speculates that Gen. Patton's death was not an accident but assassination.
9 Switch
31 All About TV
H **Movie:** O'Hara's Wife
S **Movie:** Mountain Family Robinson
W **Movie:** Six Pack

6:30
2 4 7 News
31 Searching

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not
9 **Hockey:** Islanders Vs. Hartford Whalers
11 Solid Gold
21 Judy Sings
31 High Feather

7:30
13 **Special:** Gala Of Stars Countdown
31 Opening Night
H Fraggle Rock

8:00
2 Suzanne Pleshette Is Maggie Briggs
4 Knight Rider
5 Star Search
7 Hardcastle And McCormick (cc)
11 **Movie:** Come And Get It (1936). Edward Arnold, Frances Farmer. A paper mill capitalist takes over a logging camp in the Wisconsin woods.
13 **Special:** Gala Of Stars 1984 (Stereo simulcast over WNCN-FM.)
21 Judy Sings
31 Getting To Know Me
H **Movie:** Tender Mercies
N **Movie:** The Ruling Class
S **Movie:** The Lords Of Discipline
W **Movie:** The Man From Snowy River

8:30
2 Four Seasons
31 Checking It Out

9:00
2 Jeffersons
4 **Movie:** The Border (1982). Jack Nicholson, Valerie Perrine. Film relates the pressures of being a U.S./Mexico border guard.
5 **Special:** Children Running Out of Time
7 **Movie:** Absence Of Malice (1981). Paul Newman, Sally Field. A misled reporter prints a false and damaging statement against a man who fights to protect his innocence. (cc)
21 **Movie:** Till The Clouds Roll By (1947). Judy Garland.
31 Spalding Avenue

9:30
2 Alice
31 Presente
H **Movie:** The Outsiders

10:00
2 Trapper John, M.D
5 11 News
9 Jimmy Swaggart
31 Just Friends: Rob McConnel And The Boss Band
S Lena Horne
W **Movie:** A Time To Die

10:30
5 Sports Extra
11 From The Editor's Desk

10:35
N **Movie:** Rosie The Riveter

11:00
2 4 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
H **Movie:** Tough Enough

11:05
13 Judy Sings

11:15
2 News

11:30
5 David Susskind
7 News
9 It Is Written
11 Honeymooners
W **Movie:** The Duellist

11:45
2 Sports Update
4 **Movie:** Three Comedies

12 **MIDNIGHT**
2 **Movie:** The Great Waldo Pepper (1975). Robert Redford.
7 News
9 **Movie:** Captain Lightfoot (1955). Rock Hudson, Jeff Morrow.
11 Star Trek
N **Movie:** Punishment

12:15
S **Movie:** The Outsiders

12:30
7 Eyewitness Sports Special

12:45
7 **Movie:** The Flim Flam Man (1967). George C. Scott.

12:55
H **Movie:** O'Hara's Wife

1:00
11 Twilight Zone

1:30
11 News
W Beat Club

1:40
S **Movie:** Beyond Evil

1:45
4 Mary Tyler Moore

2:00
2 News
9 Children's Christian Fund
11 Wall Street Journal Report

2:15
4 Visiones

2:30
11 **Movie:** Ten Little Indians (1975). Oliver Reed, Elke Sommer.
H **Movie:** The Sword And The Sorcerer

2:45
4 First Estate

2:55
7 **Movie:** Along Came A Spider (1969). Suzanne Pleshette

3:00
9 **Movie:** The Luck Of The Irish (1947). Tyrone Power, Anne Baxter.

3:20
S **Movie:** The Lords Of Discipline

4:15
H **Movie:** Tender Mercies

4:30
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:15
S Paper Chase

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

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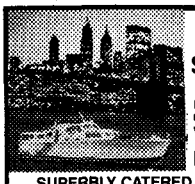

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Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Busy Professionals—Too busy to tend to personal needs? Let us do it for you. We have the time and the networks. Customized services; international and domestic, party planning, apartment sitting, etc. Executive Buying Service. 212-988-9203.

THERAPY

Surrogate Sex Therapy For Men—A wise and positive step to overcome common male sexual dysfunctions such as: premature reaction, impotency, lack of desire/experience. At last here is a completely confidential, professionally-supervised and quite affordable program designed to help you realize your full natural and normal potential. Immediate results! Resume social/marital relationships and contact. Fear of sexual failure and resulting depression will be eliminated and your confidence restored. Succeeds where other therapies have not. Best news of all no obligations or contracts ever. You determine length of treatment. Insurance reimbursement possible. Largest midtown NY facility. Convenient hours. 212-244-0098. (This is our only ad.)

Stress Release—Special therapy techniques to meet your individual needs. Manhattan. A. Taylor. 212-517-2034.

Sexual Problems?—Male Counselor. Private! Personal! Patient! 212-832-6659.

Relieve Tension—Individual therapy session. Unique method. 212-759-4658.

Surrogate Therapy?—Are you lonely and depressed because of sexual failures? Are you avoiding social relationships, but in truth you fear another sexual failure? Have you tried conventional therapy with no substantial results? No excuses now, help is available. Surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Insurance reimbursement possible. Medical supervision. Midtown location. Monday - Friday 10-7, Sat. 9-3, H.I.S. Group. 212-391-1000.

Free First Session—Set goals, make changes. West side. MSW. 212-865-7061.

Overcome Tensions—Specialized relaxation therapy. Convenient midtown location. 212-319-0759.

Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W. 12.

Sexual Problems—Lonely, shy, introverted because of sexual problems or lack of experience? Immediate help. Experienced psychotherapists, trained surrogates. Full medical supervision. Phenomenal results. Same day appointments available. Call 212-Ex1-1942.

A Guaranteed Lifetime Cure—For premature reaction or impotence. Only one 2 1/2 hour visit. Twelve years of research. 100 percent success! All disciplines. Psychometry. Female PhD. Certified psychologist. Gramercy Park. For appointment, call 11am-1pm. 212-689-9717.

The Classified Ad—Use it to help your business do more business. 212-880-0732.

THERAPY/HYPNOSIS

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

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Daily Telephone Contact—Plus regular consultation with weight loss therapist. Excellent success rate for over 5 years, particularly with emotional eaters. Client references available. Free private consultation. 212-683-7974.

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Stop Dieting!—Change habits instead. Learn how to lose weight permanently. For your free consultation 212-752-8377. The Caryl Ehrlich Program.

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Eating Disorders—Individual/group therapy. Overeating. Bulimia. Weight. Fifth Avenue Center. 212-989-2990.

VACATIONS

Come To The Hamptons This Summer—Enjoy a room, suite, or a seasonal membership at a Bathdune Hotel. Cabanas, bath cabins, yacht slips. Tennis, pools, ocean. Massages, sauna, steam room. 212-895-1870 or 516-288-2500. Westhampton Beach, NY 11978.

POINT PLEASANT
on St. Thomas, USVI
A perfect setting of casual elegance on Water Bay. Luxurious villa accommodations in a 15-acre unspoiled tropical environment. Rates include FREE use of cars, sunfish sailboats, snorkeling gear. FREE tennis. Private Beach. Seaview pools. Charming oceanview restaurant and cocktail lounge. For reservations call collect 212-895-5116.

Perfect Country Get-A-Way—On Lo Island's beautiful North Shore. New En land country cooking, antique huntin museums, weekend sing-a-long pia bar. And all within 55 miles of Manh tan. Send for brochure. 516-751-05 Three Village Inn, 150 Main Street. Sto Brook. NY 11790.

Hilton Head, S.C.—Two bedroom cond 2 baths, oceanview, terrace, tennis, go pools. 518-766-5107 or 518-438-5842

VACATION/RENTALS

Hilton Head Island, S.C.—House. 5 be rooms, pool, near ocean. 404-722-2224.

Captiva Island, Fla.—2 bedroom, luxu beach condo, 3/30-4/13. 212-371-0896.

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APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

APARTMENTS TO SHARE

2 Bedroom—Doorman. $594/month. W. 111 St., Broadway. 212-316-4996.

Female To Share—East 20's. Private bedroom, maid. All amenities. Want professional who travels 40-60 percent. $450. 212-725-2533, 888-4356.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

Furnished 1 Bedroom—Wanted in security building, west side, 50's-70's. From March 22nd-mid June. 213-278-9114

SUBLETS

A Film Producer—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

East 79 St.—Off Park Ave. Elegantly, newly furnished 2 bedroom, 2 bath apartment with balcony in co-op building. Top references required for 6-7 month sublease starting 4/15. 212-628-9646.

Wall St. Law Firm—Seeks Manhattan area sublets from May thru September. Write NYM Box F128.

SUMMER RENTALS

Cape Cod's—Most Luxurious Condominiums. Privately owned 1, 2 and 3 bedroom homes for summer rental by the month or season at The Belmont on the Cape's best white sand beach. Pool, clubhouse, restaurant, cocktail lounge, tennis. An exceptional value at $2500 to $5000 per month. Also other quality rentals at our Real Estate Division. Call 617-432-1500, write, or visit daily 9-5: The Belmont, One Elmont Rd., West Harwich, MA. 02671.

Montauk—Secluded and spacious 3 bedroom, 2½ baths, brand new, never rented, designer furnished and decorated duplex condo, cathedral ceilings, central air, heat, wood-burning stove, 2 decks, pool; walk to beach, lake, tennis golf and horseback riding. Lake and beach parking privileges. Maid service available. Memorial Day to Labor Day $18,000. Principals only. 212-686-6850 Monday to Friday 9 to 5, D. Isaacson.

Luxury Weekends—1 hour from NYC. Fully furnished, beautifully appointed and meticulously maintained 114-acre property in Westchester available weekends for the most discerning. Rich interiors. Large guestrooms with private baths, dressing alcoves, multiple amenities. Spectacular dining room overlooking gardens and grounds. Elegant for entertaining. On-premises private golf, tennis, heated pool, fully-equipped physical fitness center, steam rooms, saunas. Private three-acre pond. Deluxe. In mint condition. Full housekeeping staff, cooks, gardeners, chauffeur, physical fitness staff and resident manager. Ten Weekend Package for Two: $3,850, Saturday breakfast, Sunday brunch, and dinner the evening of your choice included. Call or write: David Traurig, Arrowwood of Westchester, Anderson Hill Road, Rye Brook, New York 10573. 914-939-5500, ext. 7849.

The Classified Ad—Will help you sell your Co-op/Condo. Especially when your working classified ad is ordered to work in every issue of New York Magazine. Effective advertising is consistent advertising. Call 212-880-0732.

Brand New Oceanfront Motel Co-op—The Surf Club. Available for 1984 summer season, May 1 to Aug 31. Pool, tennis, clubhouse. Walk to all. Contact Paul Kaplan. 516-549-4037.

Nantucket Island—Prime house rentals and sales. Best selection now. 2 week rental minimum starting at $1000 per week. The Maury People. 617-228-1881.

HOUSE AVAIL/SALE RENT

Lake Placid—Large house with 8 bedrooms, 7 baths, fireplaces. $800 per week. $2,750 per month. 914-278-6100.

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Remsinburg—4 bedroom, 2 story house available/by room or by share. Pool, sauna, fireplace included. 3 miles to Westhampton Beach. For further information call Brad Goldberg. 212-883-0250.

APT./HOUSE SITTING

Responsible, Reliable Businessman—29, available long-term NYC. References. Call Gene: 212-644-1536 or 201-664-2196.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Rates $20.00 per line.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum size ad is 2 lines. Add $12.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personals box numbers is not permitted.**

Single Literary Lady—40's, non-Jewish, desires to meet Jewish man in 50's or 60's for mutually rewarding friendship. NYM Box D188.

Good Looking, Lively, Caring—Fun-type widow. Lives with and loves the good things in life, which I hope will include a warm, tall, caring, nice-looking man, 54-67 years, with a twinkle in his eye. NYM Box C091.

Beautiful Blonde Writer—Highly successful NYC authoress, 38, witty, world traveled, well educated etc., seeking my male counterpart: outstandingly attractive, bright, tall, slim, financially secure, and interesting. NYM Box F132.

Knockout, Gorgeous, Bright—35-year-old L.I. woman in super shape seeks equally good-looking, very successful, happy, healthy man, who loves children, warmth and intimacy. 1 or 2 photos and bio a must; returned when I send you mine. NYM Box D189.

Travel—Professional businessman, 41, seeks to share with warm, attractive lady. Phone and photo. NYM Box D190.

White Male, Mid 40's—Whose interests include music, arts and spectator sports seeks white female, 32-50, who has humor, warmth, honesty and is a romantic looking for a lasting relationship. Photo/phone please. NYM Box F133.

High Energy, Beautiful MBA—Loves working in theater, bicycling, dancing and puzzles; seeks relationship with a bright single man, 30-40, who can express ideas and feelings as well as listen. NYM Box D201.

Attractive, Slim, Quality Woman—26. Former executive, now graduate program. Seeks zestful, intelligent, authentic male. Are you there? Hello. NYM Box D176.

Nice Guy—N.O.W. certified. Nice profession, intelligence, gentle soul, refinement, sensitivity. Nice looks, nice weight, 38. Like nice music, nice kids (have any?) and pets. Seek what else? Nice lady. Photo would be nice. Have a nice day. NYM Box F119.

If An Interesting—Attractive, slim, cultured, athletic, successful NYC Jewish lady appeals to you: a single, 58 plus, self-assured man, write NYM Box F120.

Dentist—30's, sincere, romantic, seeks quality female, 21-28. NYM Box D180.

Attractive, White Male, 50—Youthful, 6', slim, active, bright, honest, humorous, supportive, emotional and financially secure seeks white female 32-42, at least 5'3", slim, attractive, nice smile, cuddly, affectionate, energetic, sense of humor, varied interests to share a permanent meaningful relationship. Non-smoker. No reply without photo.NYM Box F134.

Attractive Attorney—34, 5'10", slim 155, blue eyes. Christian. Fun, enjoys ocean, reading, tennis, dining out, etc. Warm, honest perhaps to a fault. Marriage/family oriented; single and tired of that life. Wishes to meet an attractive, bright, slim woman, 26-34, no children yet, similarly motivated. Bio and address or phone, please. Photo a must. NYM Box D183.

Captain Seeks Mate—If you have smooth, beautiful skin that will darken under a tropical sun, if you are a very special woman desiring to share the beauty, adventure and fun of occasional short and long, far and near cruises on Caribbean and Florida Keys waters in my 50' sailboat, please write. I'm not short, not fat, not over 45, not insincere, not unattractive (kind of like Dennis Weaver seen in a cheap mirror). Not afraid to be gentle and compassionate. I'm financially secure and enjoy sharing the best things in life. NYM Box F129.

In Search Of Long Term—I am a divorced, successful, 33-year-old, 5'11", 4H man (handsome, honest, hopeful and husky) who enjoys energy, wit, vitality, risk, challenge and sharing. I would like to meet a younger than I, nonsmoking Jewish lady with a great smile, smarts, looks, and sociability, who is ready for a man with whom to hopefully settle down and not settle for. Let me know if you are out there and please send a recent photo. NYM Box D184.

Distinguished French Gentleman—Early 30's. Seeking upper class, elegant and mature lady for exotic relationship. Financially secure a must. NYM Box D173.

Why Is This Ad Different—From others? Simple. I'm not looking for Prince Charming or chasing rainbows. Just a slim, 5'8" businesswoman looking for a gentleman, mid 40's to mid 50's, who would appreciate an affectionate and caring companion. NYM Box F118.

Yankee Fan—Female, 32, Jewish, attorney, likes sports, movies, politics, children. Seeks unpretentious, professional male with similar interests for relationship. NYM Box D174.

Busy Professional Woman—Mid 40's, divorced with almost-grown children. Seeking male to mid 50's, divorced or widowed. Solid. NYM Box D175.

Elegant Lady!—Tall, slim, very attractive, independent, warm and caring, with savoir faire to spare, loves the arts, quiet dining, good conversation, dancing. Seems to have it all. Sorely misses a cultivated, sensitive, successful, attractive man, 50's-60 with whom to share thoughts, quiet moments, laughter, more. PO Box 1106, NY, NY 10021.

More Strictly Personal ads continued on next page.

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STRICTLY PERSONALS

Handsome Exec—Warm, successful, single man, 33, seeks slim, attractive, bright woman. NYM Box D171.

Believe In Casablanca—And love? Charming but retiring man seeks woman who will smile at the question, sense a story behind it. NYM Box F085.

Still Looking—Nice Jewish male, self employed, divorced, 38, 5'9", seeks slim, attractive, sincere, affectionate female, 26-37, to share life. NYM Box D133.

What's New In Town?—Recently transplanted Jewish executive, 44, attractive, affable, attentive, working in midtown and living in Bergen County would like to meet female counterpart, 30-50, to become friends, companion, lover and develop a mutually fulfilling relationship. NYM Box F087.

Beautiful And Sexy—24, 5'6", 118 lbs., blue eyes, long hair, Jewish professional, seeks tall, slim, successful, serious-minded, Jewish man (no baldies). Photo a must. NYM Box D135.

Ivy League, Single, Male—Attractive, bright, financially secure banker and sensitive writer. My friends call me a nice guy, altruistic and outgoing. Looking for committed relationship with a bright, non-divorced graduate of a 7 Sisters College who includes a family in her career plans. I am positive thinking and Christian. If you like all this and are in your thirties or if you have a friend who might be interested please write. Photo appreciated. NYM Box F097.

Successful Investment Banker—Handsome, sensitive, active, fun-loving, 6', 30, Jewish male seeks attractive/beautiful 25-33, 5'4" plus, intelligent, cultured female to share ice cream to wine tasting, beaches to the Rockies; and sunrises to sunsets. There are actually some of us romantics left. Send photo/bio/phone. NYM Box D156.

Alive, Attractive, Cultured—Woman writer, 53, 5'9", who loves travel, the arts, good food, seeks warm, giving, successful gentleman with varied interests, creative bent, wit, intelligence and integrity for stable relationship. NYM Box D158.

Surgeon By Day—Available by night. Gentle, handsome, athletic, very early 30's, slim, 5'10", sensitive, a mensch, highly successful. Seeks affectionate, caring, beautiful, sensuous, Jewish woman, 20-35. Let's celebrate life and share friendship, fun, romance, a well sutured, committed relationship and lots more. Short bio and photo a must. We can really have it all! NYM Box D160.

I'm Single, Safe—Secure, 41, easy to check out, professional and considered good looking by others. I would like to meet a nice woman. Photo optional, long reply not necessary. Send phone number. Let's talk. NYM Box D161.

Handsome Male, 43, 6'1"—Sensitive and sincere seeks relationship with fun-loving female. NYM Box F116.

Divorced Woman, 50—Seeks gentle companionship of a man. Wit, warmth, intelligence and integrity more important than looks or money. NYM Box F135.

Manhattan Exec—Youthful and athletic, 50, kids in college. Seeks slim and attractive female sailing companion whose spirit of adventure and zest for living matches my own. NYM Box D162.

Not Available In Any Stores—The Amazing Mojo. The 32-year-old fun-loving, adventurous, independent, successful yet unpretentious Mojo comes with a lifetime warrantee covering parts, labor, warmth, and candor. He makes an ideal companion for the effervescent, perspicacious athlete who doesn't take herself or the world too seriously. Order your Mojo today, supplies are limited! NYM Box D163.

Semi-Rich Physician—Imaginary poet, 6', slim, handsome, 34 years old, looking for a beautiful model, actress, dancer, 20-28, who can exchange street sense for years of book knowledge. Photo, if desire reply. NYM Box D164.

Cover Girl Looks—Only need apply. Wanted for serious relationship, marriage: an absolutely great looking woman who is as smart as she is pretty. Also, humorous, nice, honest, aged 25-40. Answer only to replies with full length and close-up photos and description letter. I am entrepreneur extraordinaire, self-made multimillionaire. Also attorney and one-time high governmental official. Strong social concerns, good looking, very athletic, romantic, stable, optimistic, happy. Age 43, 5'10", 150 lbs, single, white, Jewish male; loves are novels, sports, kids, world travel, gourmet dining. NYM Box D206.

Northern Westchester—(Conn. border). Professional man, 46, 5'10", trim and athletic seeks slender, energetic, attractive, open, educated woman for country weekends, city jaunts and possible relationship. Good mind, good sense of humor and good legs essential. Phone and recent photo a must. NYM Box D167.

Man, 36, Serious About Life—I'm seeking a woman to share laughter and other pleasures: films, music, dining, good talk. NYM Box D170.

Attractive Flight Attendant—Single, Jewish female, 27, "A" tennis player, loves traveling, would like to meet professional man, 27-40, who is a great tennis player and a great single guy. R.S.V.P with photo if possible. NYM Box F112.

If You Are—A real woman with some flaws and secure enough to admit it, drop me a note, phone. NYM Box F113.

A Prince Of A Man Wanted—For this romantic, sensitive and very pretty businesswoman. If you are attractive, sincere, old-fashioned, intelligent, protective, affectionate, emotionally and financially secure, Jewish, between the ages of 36-50, and interested in developing a lasting relationship, please send photo and phone. NYM Box C085

Attractive Female—Ivy League Ph.D. candidate, 29, seeks successful professional or artist, Third World or Caucasian male. NYM Box F114.

Super Bright—Sweet and sexy swimmer, actress, Ph.D. seeks affluent man of culture 55 plus. NYM Box F115.

Attractive, Professional Lady—Jewish, youthful 60, 5'8", well traveled, financially secure, own home, seeks single male in similar circumstances for a meaningful relationship. NYM Box F137.

Gentleman, Mature—Healthy, wealthy and wise. Active in business and socially. Attend theatre, concerts, ballet, museums and the better restaurants. Frequent travel vacations. Wishes to meet an attractive, slim, educated and charming lady for real commitment. Please write fully and enclose photo, phone to receive an answer. Thank you. NYM Box C092.

Attractive, Professional Woman—Community activist and softball player seeks man 32-45 to enjoy NY. NYM Box F138.

Together Male—5'1", 44, warm, caring, loving, sense of humor, down to earth, looking for attractive, caring, open, sensitive woman, 25-38, for love and commitment. Photo/phone. NYM Box F139.

Lovely, Articulate, Sensual—Positive lady, 5'7", 37 years old. Loves country, city living. Seeks warm, successful, vital man, 33-45, also seeking potential soul mate. Phone, bio. NYM Box C090.

Male, 5'11', 35—Wishes to hear from female preferably under 265 lbs. over 5'3". I work from 2 pm to 11:30 pm. NYM Box F131.

Smart, Attractive, Athletic Woman—39, Jewish, successful entrepreneur likes to run, dance, laugh and love seeks sincere, attractive, successful man (under 45). NYM Box F136.

Industrialist—6'1", handsome, trim, athletic, WASP (Ivy League educated), financially well off, in mid 50's and widowed. I'm seeking a petite, strikingly attractive, well-educated woman, 33-45, with similar WASPish background to share the finer things in life. Nonsmokers preferred. NYM Box D193.

Physician, Athletic, Widowed—Looking for lasting relationship with sexy, good looking, slim woman. Should be 35-45 without small children and enjoy travel. Send photo/phone please. NYM Box F140.

No Syrupy Adjectives—Ravishing female executive demands handsome, articulate, professional white male, 37-48, Jewish or WASP. By dynamite! Photo/phone/brief bio. NYM Box D198.

Earthy And Elegant—Jewish female, 38, 5'7", Ph.D. wants Jewish man, 40-45, tall, thin, handsome, cultured, successful, who's never answered an ad, for living happily ever after. NYM Box F141.

6 Rooms Great Views—To share with mature (50ish), caring, intelligent, active man. I'm an attractive, successful professional whose children have flown. Have time for travel and golf. Enjoy theater, movies, art and life; now looking for a "sharer". Reply with bio, photo, phone. NYM Box F121.

Warm, Sensitive Guy—Jewish, 28, slim, 5'4", M.D., desires relationship with creative, attractive, affectionate woman (22-32). Photo, phone and short bio appreciated. NYM Box D185.

Kids—Sometimes I feel like one, sometimes I want one. Very attractive, articulate, white, Jewish, single woman, 38, with own business, who enjoys having fun and long talks into the night, interested in white Jewish profesional man open to long term commitment. Please send letter/photo/phone. NYM Box D181.

Sensual, Bright, Attractive—Considerate, centered, fun, white Jewish single professional woman, 38, seeking happy, accomplished, white Jewish single man, 36-50, with view toward marriage. Interests include long walks, exploring city, rides in country, theatre, music, opera, ballet, Scrabble, Monopoly, reading, animals, friendship, travel, antiques. Send Letter/photo/phone. NYM Box D182.

Exceptional, Very Attractive—Exquisitely unbehaved, yet refined, mid 30's, playful, enchanting, sensuous, trim, very successful, bored female exec, ready for handsome, very successful, heavy hitting, witty, WASPy, urbane, single businessman 39-50. Photo. NYM Box C088.

I'm Good Company—And good looking too. Fashionable, 34, 5'6", trim, never married vegetarian, no alcohol/drugs, Manhattan ad exec. Enjoys exercise, films, dining, dancing, travel and MTV. Seeking male 32-42 who too has had his fill of Fire Island flings. Photo/phone. NYM Box F125.

Very Handsome Physician—30, 6', slim, enjoys dining, dancing and sports. Looking for an extraordinarily attractive and intelligent woman, 22-38, eventual goal marriage and children. NYM Box F122.

Lovely, Warm, Vivacious—Highly educated, Jewishly knowledgeable, bilingual (Hebrew) professional woman, 36, 5'3", whose activities and selective standards leave little room for random sampling techniques of socializing seeks similarly unusual Jewish man, 36-50, with character, culture, wit, flexibility, interest in children and professionally and financially secure. NYM Box F123.

Beautiful Wall St. Executive—Blonde, 33, looking for passionate, handsome, single man. Photo, phone appreciated. NYM Box F124.

Single, Attractive—Financially secure man, 35, blond hair, hazel eyes wishes to meet the right woman interested in a serious relationship. Must be about 5'2"-5'5", slim, bright, warm, compassionate, spontaneous and fun-loving individual. Enjoy art, travel, biking, good friends and evenings at home. Large Central Park West apartment with terrace and sun all day. Sound like you? Letter, recent photo and phone, please. NYM Box D177.

Slim, Attractive, Bright—Female, 50, 5'9", enjoys dancing, travel and cycling. Seeks unattached similar mate for sharing. Phone/photo. NYM Box D179.

All American Type Male—36, professional, West Coast transplant. Though I live and work in NJ, I love NY. Hope to find a lady who is attractive and successful in her own career and willing to share a lifestyle that is exciting and enjoyable. Must be capable of friendship, warmth and sharing. Please send photo/phone. NYM Box F130.

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Petite Brunette—In late 40's who loves dancing and Che Guevara seeks fun loving, well-traveled older man. NYM Box D137.

A Thoughtful Man—Divorced, white, professional, 33, 5'10", 150, loves classic literature, looking for an intellectual, sensitive, career-oriented woman who is open to marital possibilities. Ages 28-38. NYM Box D191.

Slim, Pretty, Petite—Professional woman, 43, likes skiing, bicycling, golf, theater and books. Seeks stable, successful man for committed relationship. Photo/phone. NYM Box D192.

Striking!—Pretty, tall, vibrant woman, 35, secure, classy and cuddly seeks tall, sensitive, affluent lifemate who is exciting yet traditional. NYM Box D197.

East Side Ad Executive—Early 40's now has the time and desire to develop a meaningful relationship. Would be comfortable with a professional lady who is career-oriented, who enjoys tennis, skiing, and all of Manhattan, but who can also really enjoy gardening and country living on the weekends. NYM Box D195.

Chemistry Counts—For this attractive, professional and well educated, 44-year-old, 5'5" blonde. Looking for gentleman 40-55, independent means, who would like to share theater, ballet, foreign films, travel, tennis and an occasional dinner in front of the fireplace. Please send recent photo/phone. NYM Box F127.

Single, Jewish Female Attorney—Slim, blonde, attractive, early 30's, personable, warm and caring, seeks a single Jewish business or professional man, 32-42, who is sincere and marriage-minded. Photo/phone/bio. NYM Box D186.

Explore Life's Excitement—47, corporate owner is seeking a warm, wonderful, involved, informed, beautiful and sensuous woman of 25-35, to share all the joys of life. I am a most unusual combination of assertive yet sensitive, experienced yet loyal and sophisticated yet uncomplicated. We can travel the world and walk the beaches and love the learning and learn the doing. Please send photo. NYM Box F142.

Scientist, Executive, Author—Divorced man, 55. Just moved to Manhattan. Very intellectual (particular interests: physics, math, artificial intelligence, cognitive science, economics, international affairs, psychology, English). Articulate. Intense but humorous (especially when encouraged). Adventurous. Vigorous, athletic. Understanding, helpful, tender. Very sensual. Seeks woman: colleague, if possible but definitely partner, friend, lover, to share life. NYM Box D199.

Sophisticated And Adventurous—NYC woman (36) wishes to meet secure and fun-loving man who can reciprocate warmth and sincerity. NYM Box F117.

No Peter Pans Please—Woman, 33, tall, with looks and brains, warm, witty, genuine, successful. Would like to meet male counterpart. NYM Box D187.

Please Be Female—With nice eyes. Send phone, photo to happy, energetic, fun, bright, successful, handsome (or cute) 24-year-old single Jewish male if you're 18-30, blond or brunette etc. Love skiing, music, tennis, tap, warm love making, and long hugs. NYM Box C086.

ANNOUNCEMENTS

Dawn—Happy Birthday. Wish you health, happiness in '84. Love AJG.

Edwin—Welcome to the Big Apple. I love you so very much. Alice.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

SAG HARBOR SPECTACULAR WATERFRONT

No. Haven Noyac Bay
3 Wooded acres, 200 ft. sandy beach ideal boating & sailing, residentially zoned, DEC approved, beautiful sunset, Principal only, best price $375,000.

Call 516-764-4590

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Perfect vacation home. Brand new. Ready for summer. Short walk to beach. Four bedrooms, three baths. $250,000.

The Maury People
Open 7 days. 617-228-1881

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2 adjacent brownstone houses E. 17 St., 17 apartments with 7 vacancies. Excellent for residential/co-op or investment. Enormous potential. $695 for each building, with $225 cash each. Magnificent block. 212-533-0130.

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Only $2,500 Down

Seasonal furnished cottage units on Catskill mountain lake w/tennis, pool, sand beach, fishing, boating, etc. NYC Bus to door. Write: COUNTRY CO-OPS, Spring Glen, N.Y. 12483 or Call Joel Efrein, 914-647-6867.

Bronxville — Westchester

SPACIOUS 2 BEDROOM

Co-op apt in Tudor building on top floor. Large entrance foyer, living room with fireplace, formal dining room, master bedroom with bath, 2nd bedroom and 2nd full bath. Hard wood floors throughout. 5 minute walk to train. 28 minutes to Grand Central. Maintenance $396. Asking $118,500. Offered by owner. 914-793-3343.

7-AC. STOCKED LAKE + 50 AC.

TRANQUIL Rolling Farm Country—Sportsman/Nature Paradise: Riding Trails, Fields, Woods, Boating, Fishing, Swimming, Skating—"Viewing it All" Handsome 3 bdr. Contemporary. $220,000.

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Specializing in "Unique" Properties
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On this irresistible 3½ room apt. with terrace in prestigious and beautiful Sutton Place. River views. Mint condition. One bedroom, one bath. Maint a low $625. Also available furnished.

Call: The Coop Dept.
212-688-8700

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CLASSIC REFINEMENT

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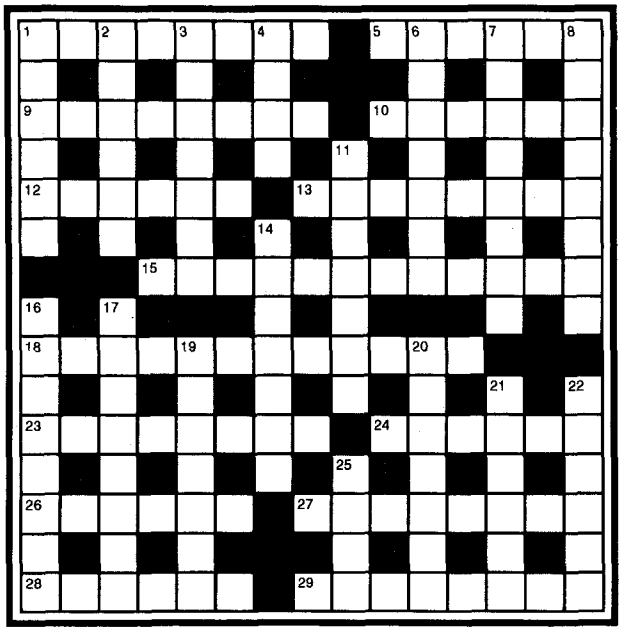
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Tough company of sappers springing from a solid foundation? (4, 4)
5 European variety of actors? (6)
9 A small scientific institution finds itself in the money through inventing a pipe! (8)
10 Like something dirty, it should be set free in the old-fashioned way. (6)
12 Inns for villagers? (6)
13 Beats lot one way, yet didn't win. (4, 1, 3)
15 Hobo with cooking utensil acts as carrier. (5, 7)
18 Car workers who are too clever for the TV experts? (5, 7)
23 Flattered a useless person who's just about dead. (8)
24 Poor writing exhibited as novice twists back. (6)
26 Cometh according to Eugene. (6)
27 Pass in front of ship with weapon. (8)
28 Big talkers dealing with leaks? (6)
29 Observer of the country becomes great painter. (8)



Down

1 More than one feather might rise in fear. (6)
2 Eric's lines beginning as old-fashioned things. (6)
3 He's found work at last! (7)
4 Hour when many travellers get a move on? (4)
6 Sported for club in favour? (7)
7 Fearful weapon sends mob turning into a vault. (4, 4)
8 Royalist out of sorts without companionship. (8)
11 Prepares lettuce first for pets. (7)
14 Currently significant maps changed around before? (7)
16 Do roses need it? Yes, in due season. (8)
17 Abolish the odd set of rings. (8)
19 Escaping with a disclosure of secret information on time. (7)
20 Lay down to give the artist another chance? (7)
21 Meander like learner stuck in amber jam! (6)
22 One out of breath reaching the telephone? (6)
25 Melody changes with a song. (4)

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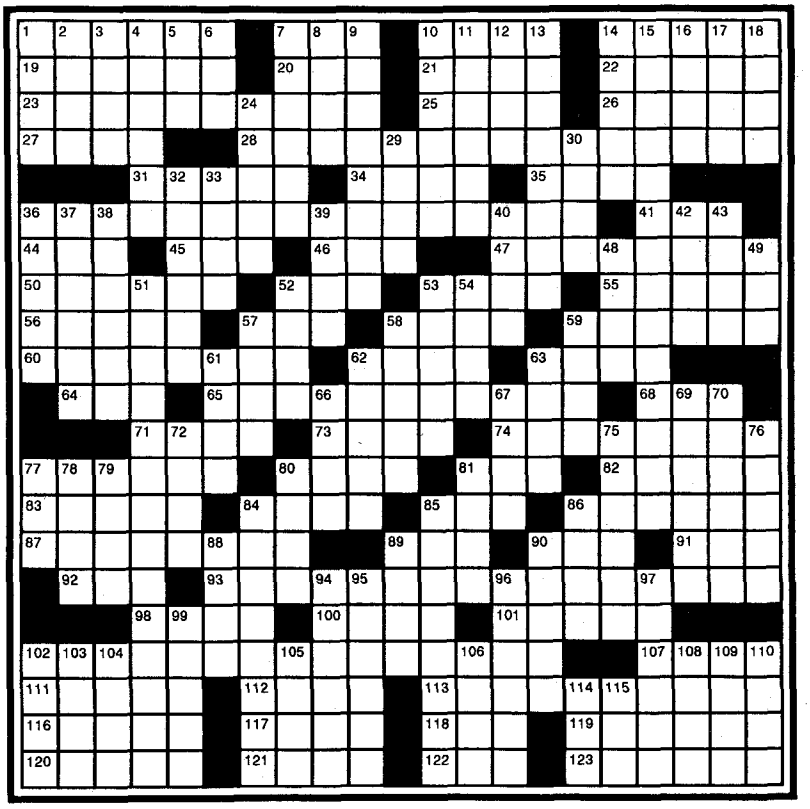
'TWINS': 'CUE' CROSSWORD / By Maura B. Jacobson

Across

1 Inculpated
7 Two —— kind
10 Wild guess
14 Rascal
19 Perform in class
20 Govt. attys.
21 Of plane travel
22 Apple discards
23 Abigail Van Buren's twin
25 Hideaway
26 Muscat native
27 Gourmet Greene
28 Rome's twins
31 Outlander
34 Manufacture
35 Supply chow
36 "—— twins": Swinburne
41 Sweet potato
44 Priorly
45 Soho thank-yous
46 Pen dip
47 Chided
50 Bloopers
52 Siamese twin
53 —— gin fizz
55 Blazing
56 Wiesel and Abel
57 Greeting to Caesar
58 Steer clear of
59 McQueen namesakes
60 Evidential
62 Esposito of hockey
63 Hollywood's Mischa
64 Six, in Salerno
65 Bette Davis's twin-role film
68 —— U.S. Pat. Off.
71 Dry: comb. form
73 Twin ——
74 Type of pronoun
77 —— Doody (Howdy's twin)
80 White lies
81 Ukr., for one
82 First, to ballerinas
83 Niece's kin
84 Calendar information
85 Slapstick prop
86 Geologist's find
87 Squid, in a trattoria
89 In the style of
90 1918 scourge
91 Meadow
92 A Bobbsey twin
93 Dumas twins
98 Cut a photo
100 —— child (not a twin)
101 Vocalist Della
102 Abode of Poe's twins
107 Solitary
111 Minute amounts
112 Yes —— ?
113 "Looking Glass" twin
116 Nerve prefix
117 Addict
118 Possessed
119 Fame
120 In reserve
121 Duration of tenure
122 Jr. naval officer
123 Wiseacre

Down

1 Talk big
2 Capp's hyena
3 Teen woe
4 Poet Edna
5 Schedule letters
6 Unter —— Linden
7 Greek theaters
8 Old MacDonald's spread
9 Taking for granted
10 Kind of greyhound
11 Afternoon tableware
12 Moffo rendition
13 Pet lioness's tale
14 Cross home plate
15 Shakespearean twin opus, with "The"
16 Khachaturian
17 Diner's guide
18 Before omegas
24 Slave Scott, et al.
29 Songbird
30 Not shallow
32 In highest fashion
33 Claire and Balin
36 Procreate
37 Papal veils
38 Sully
39 Coniferous tree
40 "East of Eden" twin
42 Tel ——
43 Marseilles mother
48 Going price
49 —— Plaines
51 Mr. Inside of the Touchdown Twins
52 Same as 109-Down
53 Foreleg bones
54 Respite
57 Too
58 Hangars
59 Plaintiff
61 Berne's river
62 Annapolis tyro
63 The southwest wind
66 Sad-news column
67 —— dixit
69 Isolate
70 More plucky
72 Before jr. high
75 Whales' features
76 Refrain syllables
77 French nobleman
78 —— even keel
79 U.S.C.'s rival
80 Like Truman's deal
81 Shensi city
84 Stops participating
85 —— horses (frequents O.T.B.)
86 Ice island
88 Hearing: prefix
89 Legal watchdog gp.
90 Jacques, in a song
94 Oklahoman
95 Apprise
96 Animal strains
97 Montana's capital
99 A Dolly twin
102 Frankie's youngest
103 Garden tools
104 Needlework case
105 Celtic dialect
106 Old Korean coin
108 Fragrance
109 Small salamander
110 Counting-out word
114 A.M.A. members
115 Moon buggy, for short



Solutions to last week's puzzles appear on page 110.

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